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A N E C D O T E S
O F
PAINTING in ENGLAND;
[1760—1795]

With some Account of the principal Artists;

And incidental NOTES on other ARTS;

Collected by

H O R A C E W A L P O L E ;

And now digested and published from his original MSS.

By FREDERICK W. HILLES

And PHILIP B. DAGHLIAN.

—such remaining scraps—as may not perhaps be worth the Reader's notice: but if they are such as tempt me to write them, why may not I hope that in this wide World there may be many an idle Soul no wiser than myself, who may be equally tempted to read them? Cibber's apology, p. 323, qu^o 1st Edit.

VOLUME the FIFTH and last.

Published by YALE UNIVERSITY PRESS at NEW HAVEN,
and in LONDON by HUMPHREY MILFORD, OXFORD UNIVERSITY PRESS.

MCMXXXVII.

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TO WILMARTH S. LEWIS, ESQ.

SIR,

IT is not to court protection to this work; it is not to celebrate your virtues and abilities, which want no panegyric; it is to indulge the sentiments of respect and esteem, that we take the liberty of prefixing your name to this volume, the former parts of these Anecdotes having been inscribed to persons long since dead. Your singular Encouragement of Scholarship and your unrivalled knowledge of matters pertaining to Horace Walpole intitle you to this Address; and allow us to say, Sir, it is a proof of your Judgment and Taste, that in your countenance of talents there is but one instance of partiality—we mean, your Favour to,

SIR,

*Your most faithful and obedient
humble Servants,*

THE EDITORS.

September 28, 1937,

Trumbull College, Yale University.

C O N T E N T S

OF THE

F I F T H V O L U M E.

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The illustration, facing page 28, is a facsimile of a typical page in the Books of Materials and shows Walpole's method of preserving notes on artists. It is page 255 of the volume begun in 1759. The size of the original paper page is $7\frac{1}{4} \times 9\frac{1}{4}$ ".

A D V E R T I S E M E N T.

WHAT Walpole referred to as his "Vasarihood" did not commence until the final year of the reign of George the Second. On the first of January, 1760, he "began the lives of English artists, from Vertue's MSS." These manuscripts, "a heap of immethodic confusion . . . written in so very diminutive a hand," he had purchased a year before, and on them he based his *Anecdotes of Painting*. For ten years he "scribbled" his digest of them, and at the end of 1770, when the fourth volume was printed, he announced that his work had been completed. He had written the history of painting in England from early times to the accession of George the Third.

Characteristically enough, most of Walpole's references to this work depreciate its importance. The volumes are "trifling," the painters "insignificant," the subject "dry and uninteresting," and the material "scarce worth arranging." But in a letter to lady Ossory, September 15, 1787, he remarks with some truth that the "*Anecdotes* are the only thing I ever published of any use." His letters, of course, he never published; his *Castle of Otranto* is significant chiefly as a step in the development of English fiction; his other writings are now practically forgotten; but his *Anecdotes* won for him not only the respect of his contemporaries, but also the recognition of posterity as the pioneer in
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an important field. The work is still a standard source for artists' biographies.

In the "advertisement" to the fourth volume, which is called on the title-page "Volume the Fourth and last," Walpole writes that the "work is carried as far as the author intended to go"; and in the conclusion he adds: "as my task is finished, it will, I hope, at least excite others to collect and preserve notices and anecdotes for some future continuator. The æra promises to furnish a noble harvest." He followed his own suggestion, collecting biographical notes on artists, and newspaper cuttings about them. Also he carefully annotated his catalogues of the various exhibitions, usually taking care to get all the editions of a catalogue which appeared during an exhibition.

In Mr. Lewis's matchless collection there is a complete set of Walpole's annotated catalogues. There is also a very small notebook, printed in 1927 as *Miscellaneous Antiquities*, No. III, containing notes on literature, society, history, and a few on the fine arts. But the bulk of his artistic notices are preserved in what he called his *Books of Materials*, which were formerly in the Waller Collection and are now in the Folger Library at Washington. They consist of three notebooks, the first of which was begun in 1759, soon after Walpole had acquired Vertue's manuscripts. The second was begun in 1771, on the completion of the last volume of *Anecdotes*, and the third, containing far less material, was the product of old age, and begun in 1786. On the fly-leaf of the third volume Walpole copied the extract from Cibber which we have used on our title-page.

The *Books of Materials* contain much more than Walpole's notes on
art

art and artists. They were, indeed, his literary scrapbooks, and reflect admirably his unusually diverse interests. We see the antiquarian and historian of the arts in the notes on painting, old houses, monuments, and genealogy. The lengthy conversations with lady Suffolk reveal a combination of the political historian and the gossip. He is the faithful son, dedicated to the memory of his father, and we find numerous anecdotes and accounts of sir Robert Walpole. The polite eighteenth century gentleman is seen in the many epigrams, aphorisms, riddles, anagrams, charades, and *bons mots*, all of which are faithfully recorded. The entire mass of material is arranged with little or no order. Notes on English musicians, "for Mr. Hawkins," may be followed by comments such as: "A controversy with reviewers is like wrestling with a chimney-sweeper; you are sure of being begrimed; and if you will give them a bruise, they are so black, it will not be distinguished." Criticisms of Shakespeare may be inserted between lists of early English glass painters and "Persons called Great." But there is much in these volumes that pertains to the painters, sculptors, and architects of Walpole's day, and there is no doubt that he kept these records with the idea of serving future historians of the arts, even as he had been served by the collections of Vertue. One of the many instances of his writing for posterity is his note on London houses, printed below in Chapter VI, in which he refers to himself as sir Robert Walpole's youngest son.

What has been attempted in this volume is to allow Walpole to appear as historian of the arts in England during the latter part of the eighteenth century. In publishing extracts from the Books of Materials we have omitted those notes which treat of persons mentioned in the

four

four volumes edited by Walpole. The accounts of visits to country houses have already been extracted by Paget Toynbee and are published in the sixteenth volume of the Walpole Society (1928). We have also omitted the material that has been used for notes in the supplementary volumes to the Toynbee edition of Walpole's letters. Otherwise we have included everything that is pertinent, no matter how trifling some of the extracts may appear to be.

The method adopted has been dictated by that used by Walpole himself in his fourth volume. We have arranged the material in chapters, following as closely as possible the order which seemed fitting to Walpole, but listing the artists alphabetically in each chapter. The spelling of all proper names in the text has been retained, since even in the published volumes the names of some individuals appear in various forms. The accepted one, however, is given at the head of each account. Obvious slips of the pen have been corrected. The punctuation and spelling of ordinary words follows the standard set in the fourth volume of the *Anecdotes*. Thus, although Walpole frequently capitalizes titles (e.g. General Conway), in the text we use the form adopted by Thomas Kirgate, the printer, since that form must have had the approval of the editor. All of Walpole's comments have been printed in 14/16 point Caslon Old Face, to distinguish them from the newspaper cuttings, which are in 12/14 point, an approximation of the type used in the *Anecdotes* as first published at Strawberry-hill.

The normalizing of the text applies to the cuttings as well as to Walpole's manuscript comments. For this again we have a precedent. In the article on Worlidge in the fourth volume of the *Anecdotes*, Walpole
reprints

reprints a poem from the *Public Advertiser*, the cutting of which is found in the *Books of Materials*. In reprinting it Kirgate has normalized both spelling and punctuation. We have corrected any obvious misprints. Originally we had intended to identify the papers from which the cuttings were taken. It would seem to be a relatively simple task, since Walpole often gives us the date, and the typography is a further clue. To identify all of the cuttings, however, is impossible, and to have identified a majority of them would have delayed the publication of this volume for several years. Some explanation is necessary for an appreciation of the truth of this statement.

As Mr. Stanley Morrison points out in his excellent lectures on the *English Newspaper* the typography and make-up of eighteenth century newspapers constantly changed. When one paper made a popular innovation in such matters, it was soon copied by its rivals. For example, the *Public Advertiser*, without any warning, increased the number of columns between the issues of March 12 and March 14, 1763, and consequently altered the width of the column. Changes in type are even more common. Identification of cuttings, then, by the width of the columns or the type used is at best risky. Nor can the task be lightened by assuming that Walpole was a subscriber to but one or two papers. There are cuttings in the *Books of Materials* from the *Morning Chronicle*, the *Morning Herald*, the *Public Advertiser*, the *General Advertiser*, the *Gazetteer or London Daily Advertiser*, the *London Chronicle*, the *Times*; and doubtless future investigation will show that other papers as well are represented. The task is further complicated by the practice of the day which permitted one paper to copy word-for-word an article

that

that had appeared in another. Occasionally this was acknowledged, as in the case of the article dealing with sir Joshua Reynolds's picture of lord Bute, which is admittedly taken from the St. James's Chronicle. More often, however, there is no such acknowledgment. These difficulties might be surmounted if it were possible to find anywhere complete files of the newspapers of the day. But even such magnificent collections as those at Yale and the Bodleian, or the Burney Collection in the British Museum, are far from complete. Indeed, if complete files existed, there would be no reason for reprinting Walpole's cuttings; a reference to the paper would suffice. Fortunately little is gained by identification. The student will demand a date for each cutting, and where Walpole has not supplied one, we have indicated it or an approximation of it in square brackets.

The notes supplied by the editors have been reduced to a minimum. This is not a picture of Georgian art that aims at completeness; it is the material on the subject which Walpole himself collected. Our additions to the text, few in number, are enclosed in square brackets, and in numbered footnotes we have given brief biographical information for those artists who are not noticed in the Dictionary of National Biography. Beyond this we have annotated only what might otherwise puzzle the student of the period. More than once in his letters Walpole declares that the Anecdotes are the work of Vertue. "I have no share in it, but in arranging his materials."

Perhaps a few words should be devoted to pointing out the value of this collection. No period in English history is richer for the student of art, and no writer of the day was more competent to criticize the art of
the

the time. Walpole's judgment in artistic matters was unusually good. When he errs it is with the works of his close friends and social equals, who are discussed in the final chapter of this book. Normally he is impartial and displays a critical faculty that has stood the test of time.

Many of the comments, apparently trivial, are definite contributions to our knowledge of the artists of the day. Certain notices establish the dates of minor figures, the whereabouts of better known artists at a given time, the provenance of important pictures; others indicate the contemporary reputation of some men now forgotten and others now famous. No artist in this volume has been the subject of more books than sir Joshua Reynolds. Yet almost every note about him which Walpole has preserved either corrects a statement of fact in standard books of reference, or sheds new light on his work or reputation. Nor is the new material restricted to the artists of the day. There are Müntz's brief but significant comments on Thomas Gray. A date supplied by Walpole for the lines coupling Angelica Kauffman and sir Joshua enables us for the first time to date Goldsmith's verses addressed to the party at Dr. Baker's, which are published in Miss Balderston's edition of Goldsmith's letters. These extracts also reveal Walpole's true opinions of some of his contemporaries. Sir Robert Strange furnishes an instance of this. Walpole publicly praises him in the Catalogue of Engravers. Privately he writes of Strange's "pompous catalogue," his impudence, and his lack of skill.

The editors acknowledge with pleasure their indebtedness to Wilmarth Lewis, who has furnished them with photostats of the original manuscripts, and has patiently answered a steady stream of questions;

to

to the officials of the Folger Library for permission to print the extracts; and to the staff of the Yale University Library for assistance of various sorts. Acknowledgments in a work of this kind should also be made to those persons living and dead who have compiled books of reference. The Dictionary of National Biography, the catalogues of Algernon Graves, the index of sir William Musgrave, the researches of Mr. Whitley, have been indispensable; while of the other works on which we have drawn those by Col. Grant, W. G. Strickland, and particularly Basil Long have been of great value.

Soon after Walpole's death a continuation of his *Anecdotes* was published by Edward Edwards, who ends his introduction with words which may well be applied to this volume also: "This preface, however, cannot be closed without offering some apology for what may be thought a deficiency in the work; namely, the want of portraits of the artists whose memoirs are given; especially as Mr. Walpole has bestowed a considerable number throughout his *Anecdotes*. But such decorations would have subjected the Author to an expence beyond his finances, and would also have rendered the volume too costly for the generality to whom the work might be useful." Thanks to the coöperation of Mr. Carl Rollins and the Yale University Press this volume is issued in a format that is uniform with the *Anecdotes* as first published by Horace Walpole. The absence of illustrations is thus the more noticeable, and the apology of Edwards the more necessary.

* * * * *

In

IN our notes we have employed abbreviated references to the following books, all of which, except for Thieme-Becker, were published at London:

Bryan—Michael Bryan's Dictionary of Painters and Engravers, ed. G. C. Williamson, 1930-1934.

Edwards—Edward Edwards's Anecdotes of Painters, 1808.

Grant—Col. M. H. Grant's Old English Landscape Painters, [? 1926].

Graves—Algernon Graves's Dictionary of Contributors to the Royal Academy, 1905-1906.

Algernon Graves's Dictionary of Contributors to the Society of Artists and the Free Society, 1907.

Long—Basil Long's British Miniaturists, 1929.

Musgrave—Sir William Musgrave's Obituary (Pub. Harleian Soc.), 1899-1901.

Nollekens—J. T. Smith's Nollekens and his Times, ed. Gosse, 1895.

Strickland—W. G. Strickland's Dictionary of Irish Artists, 1913.

Strutt—Joseph Strutt's Biographical Dictionary . . . of Engravers, 1785-1786.

Thieme-Becker—Ulrich Thieme and Felix Becker's Allgemeines Lexikon der Bildenden Künstler, ed. Vollmer, Leipzig, 1907- (in progress).

Whitley—W. T. Whitley's Artists and their Friends in England 1700-1799, 1928.

ANECDOTES

ANECDOTES OF PAINTING, &c.

CHAP. I.

Introduction: Principal Artists, Societies and Academies of Art, Miscellaneous Notes.

January 14, 1761.

*A Copy of Verses, Occasioned By seeing in the Gazette, An
Address Humbly Presented to his Majesty by the
Painters, Sculptors, and Architects.¹*

TO their lov'd monarch, Albion's potent king,
While grateful subjects freedom's tribute bring;
His reign, with heart and voice united, greet,
Their lives and fortunes off'ring at his feet:
From Greece, where Genius vanquish'd freedom's foes,
Where Painting, Sculpture, Architecture rose,
Behold! tho' late, as humbly in the rear,
A pleasing group, the sister arts appear:
Adorn'd with ev'ry charm the graces claim,
Alike their number, diff'ring but in name,

Useful

1. This address, published in the Gazette for January 10, 1761, was written by Dr. Johnson.

Introduction.

Useful as ornamental to the land,
 They beg protection from the prince's hand.

First of the train, selected as their head,
 See Graphic-Art advance, by Genius led;
 Handmaid of Science, friendly aid, design'd,
 Where language fails, to ease the lab'ring mind;
 Problems abstruse by geometric line
 To solve, their properties and use define,
 Thence teach the pow'rs-mechanic to apply,
 Subservient to the arts of industry.
 Are navies built? She aids the pilot's art,
 She gives the scale and navigator's chart;
 On works stupendous bent, inventive man,
 By her, e'er execution, forms his plan;
 The architect explains his grand design;
 The sculptor works by her directive line:
 Hence one endues the animated stone,
 The breathing bust, with nature not its own;
 The other bids the cloud-capt dome to rise,
 Or pyramids aspiring pierce the skies.

Advancing still, this enterprising maid
 Invok'd the magic pow'rs of light and shade;
 Then swell'd, in bold relief projecting high,
 Each rising form; strong-pressing on the eye,
 Figures detach'd forsook the distant ground;
 Then first could art the doubtful sense confound; }
 All was replete, protuberant, and round.
 Bold with success, aspiring to the skies,
 Big with invention, swift to Iris flies

This

This all-attempting art; her aid implores;
 Amply supply'd from Iris' vivid stores,
 Returns to earth, and bids the canvas glow,
 With teints resplendent from the heav'nly bow;
 Thus furnish'd, as she deem'd, with ev'ry grace,
 Presumptuous grown, she durst attempt to trace
 The lineaments of fair Augusta's face. }

Pardon the aspiring maid, since, if she fail'd,
 'Twas laudable ambition first prevail'd;
 Benignant prince! from shame the arts exempt,
 Tho' still transgressing by some bold attempt,
 Tho' architecture fail to give the line
 She aims to take from thy correct design;*
 Or sculpture vainly seek t'express in stone
 That graceful mien, which charms us from the throne;
 If more expressive painting's utmost care
 Faintly delineate thy majestic air;
 Tho' all should err, since all this truth impart,
 "Nature's perfection baffles ev'ry art,"
 To those first fav'rites let thy smiles evince,
 Thou deign'st protection, most accomplish'd prince!

* The author has been inform'd that some temples, and other pieces of architecture, have been executed in the royal gardens after his majesty's designs.

Principal Painters now in London, 1761.

Joshua Reynolds, portraits in oil, Leicester-fields; [lived]
 first in St. Martin's-lane, then in Newport-street.

[John

[John Giles] Eckardt, ditto, Newport-street, house that was Reynolds's; first, Henrietta-street.

Alan Ramsay, ditto, Soho-square; in Covent-garden before he went last to Rome.

[Thomas] Hudson, ditto, Great Queen-street.

[Francis] Coates, portraits in crayons, Cork-street. Died in 1770.

[Samuel Cotes], a brother, miniature.

[William] Hogarth, Leicester-fields; formerly in Covent-garden.

Samuel Scott, sea-pieces, Covent-garden.

Nathaniel Hone, enamel and water-colours. St. James's-place; formerly Henrietta-street, Covent-garden.

Miss [Catherine] Reade, scholar of Rosalba, miniature and crayons. St. James's-place.

[Samuel] Finny, miniature, Golden-square.

Miss [Penelope] Carwardine, miniature.

[Gervase] Spencer, enamel and miniature. Marlbro-street.

[George] Lambert and [William] Oram and [Richard] Wilson, landscape.

John Wootton, painter of landscape, horses and dogs, lived in Cavendish-square, on the right hand going into Margaret-street, in a small house, the stairs and bed chamber of which he painted himself.

[Johann Jakob] Groth, a German, painted in miniature and
enamel,

enamel, lived first in Westminster, now in Cleveland-row, St. James's.

[Peter] Toms, reckoned the best painter of draperies in London, paints for Reynolds.

[Henry] Millington, painter in miniature, scholar of Worlidge, lives in St. Martin's-lane. He has done a good half-length on ivory of Mr. Chambers, carver, architect, and stainer of marble, who lives in Knight-Rider-street, Doctor's commons.

[Gavin] Hamilton.²

[William] Hoare of Bath.

[John Henry] Müntz.

Mr. [Richard] Bentley, his writings.

[The rev. James] Wills.

Other Artists.

[J. Michael] Rysbrach, sculptor, Bond-street, near Cavendish-square.

[Louis François] Roubiliac, ditto, a Frenchman, St. Martin's-lane.

[Peter] Scheemaker, ditto, Palace-yard, near the abbey.

[Joseph] Wilton, ditto, Charing-cross.

James

2. This name and the four that follow are taken from a list which Walpole compiled about a year later. They are included here because Walpole at one time intended to notice them in his final volume of *Anecdotes*.

James McCordell, mezzotinter, Henrietta-street.

[Richard] Houston, ditto, Charing-cross.

Robert³ Strange, engraver, Henrietta-street.

[Edward] Fisher, mezzotinter.

Mr. [Robert] Adam, architect, Grosvenor-street.

Mr. [William] Chambers, ditto.

The Society for the Encouragement of the Arts, etc.

[London Chronicle], March 29-31, 1763.

Wednesday night, at a meeting of the society for the encouragement of arts, manufactures, and commerce, the first premium, being fifty guineas, for the best original landscape, was adjudged to Mr. George Smith of Chichester, who on this occasion had the honour of carrying the prize against nine competitors; and we hear that this is not the first premium which this ingenious and admired artist has obtained from the society.

April 16, 1767.

Yesterday the society of arts, &c. in the Strand adjudged the first premium for landscape-painting to the ingenious Mr. [Thomas] Jones, formerly pupil to Mr. Wilson, for his truly meritorious performance; the second to Mr. John Gardnor, master of an academy in Kensington. The merit of both pictures appeared so equal that the casting vote was left in the breast of the chairman. There were likewise given to Mr.
Deane,

3. MS. James. The same error was made above with Reynolds, but Walpole later substituted *Joshua* for *James*.

Deane,⁴ landscape-painter, 20 guineas as a bounty, his picture having great share of merit.

The Society of Artists of Great Britain.

January 31, 1765.

On Saturday last his majesty's royal charter passed the great seal, for incorporating the society of artists (exhibitors in Spring-gardens) by the name of the society of artists of Great Britain.

The Free Society of Artists.

[February, 1765.]

We can with authority assure the publick that the body of artists who exhibited their performances in the society's⁵ room in the Strand, have taken on easy terms a very spacious, light, and commodious room, between Maiden-lane and the Strand, with convenient passages to it from each

4. Hugh Primrose Dean (*fl.* 1758–1784), member of the royal academy of art at Florence, exhibited with the free society in 1765, with the society of artists in 1766, 1767, 1768, 1773, 1778, 1780, and with the royal academy in 1777, 1779, and 1780. He ended his life as a methodist preacher. (Graves, Edwards, Strickland, Grant.)

5. *i.e.*, the society for the encouragement of arts, manufactures, and commerce, noticed above, which had been founded in 1754 by a small group of noblemen and gentlemen. In their "room in the Strand" the chief artists of England had held their first exhibition in 1760. Many of these artists, annoyed by certain restrictions, withdrew in the following year and held their own exhibition in Spring-gardens. They organized in 1765 as the society of artists, noticed above. Those who were excluded from this group made up the free society and first exhibited independently in 1765. Three years later, as a result of internal friction, the more eminent members of the society of artists seceded and organized the royal academy.

each of those places, in order to continue their plan and exhibitions to the publick as usual.

The Royal Academy.

[London Chronicle], December 20, 1768.

His majesty, ever ready to encourage useful improvements, and always intent upon promoting every branch of polite knowledge, hath been graciously pleased to institute in this metropolis a royal academy of arts, to be under his majesty's own immediate patronage, and under the direction of forty artists of the first rank in their several professions.

The principal object of this institution is to be the establishment of well regulated schools of design, where students in the arts may find that instruction which hath so long been wanted, and so long wished for in this country. For this end, therefore, there will be a winter academy of living models of different characters to draw after and a summer academy of living models of different characters to paint after. There will also be laymen, with all sorts of draperies, both ancient and modern, and choice casts of all the celebrated antique statues, groups, and basso relievos. Nine of the ablest academicians, elected annually from amongst the forty, are to attend these schools by rotation, to set the figures, to examine the performances of the students, to advise and instruct them, and to turn their attention towards that branch of the arts for which they shall seem to have the aptest disposition.

And in order to instruct the students in the principles and laws of composition,—to strengthen their judgment,—to form their taste of design and colouring,—to point out to them the beauties and imperfections of celebrated performances, and the particular excellencies and defects

defects of great masters,—to fit them for an unprejudiced study of books,—and to lead them into the readiest and most efficacious paths of study, there are appointed a professor of painting, a professor of architecture, one of anatomy, and one of perspective, who are annually to read a certain number of public lectures in the schools, calculated for the purposes above recited.

Furthermore, there will be a library of books of architecture, sculpture, painting, and all the sciences relating thereto; also of prints of basso reliefs, vases, trophies, ornaments, ancient and modern dresses, customs and ceremonies, instruments of war and arts, utensils of sacrifice, and all other things useful to students in the arts.

The admission to all these establishments will be free to all students properly qualified to reap advantage from such studies as are there cultivated. The professors and academicians, who instruct in the schools have each of them proper salaries annexed to their employments, as have also the treasurer, the keeper of the royal academy, the secretary, and all other persons employed in the management of the said institution; and his majesty hath for the present allotted a large house in Pall-mall, for the purposes of the schools, &c.

And that the effects of this truly royal institution may be conspicuous to the world, there will be an annual exhibition of paintings, sculptures, and designs, open to all artists of distinguished merit, where they may offer their performances to public view, and acquire that degree of fame and encouragement which they shall be deemed to deserve.

But as all men who enter the career of the arts are not equally successful; and as some unhappily never acquire either fame or encouragement, but after many years of painful study, at a time of life when it is too late to think of other pursuits, find themselves destitute of every means of subsistence; and as others are, by various infirmities incident

to

to man, rendered incapable of exerting their talents, and others are cut off in the bloom of life, before it could be possible to provide for their families, his majesty, whose benevolence and generosity overflow in every action of his life, hath allotted a considerable sum annually to be distributed for the relief of indigent artists and their distressed families.

This is but a slight sketch of the institution of the royal academy of arts, yet sufficient to convince the world that no country can boast of a more useful establishment, nor of any established upon more noble principles.

The present officers are

Joshua Reynolds, president
 William Chambers, treasurer
 G. Michael Moser, keeper
 Francis Milner Newton, secretary
 Professor of painting, Edward Penny
 ----- of architecture, Thomas Sandby
 ----- of anatomy, Dr. William Hunter
 ----- of perspective, Samuel Wale

Council:

George Barret
 William Chambers
 Francis Cotes
 Nathaniel Hone
 Jeremiah Meyer
 Edward Penny
 Paul Sandby
 Joseph Wilton

Visitors:

Augustini Carlini
 Charles Catton
 J. Bap. Cipriani
 Nathaniel Dance
 Francis Hayman
 Peter Toms
 Benjamin West
 Richard Wilson
 Franchesco Zuccarelli

[March,

Introduction.

II

[March, 1770.]

The academy royal are issuing out honorary premiums, we hear, for the emulating youth to apply themselves to drawing.

The above premiums are to be given on something the same plan with that of the society of arts, only it is to be confined to the youth, who are admitted by the council to draw after the life and statues in the academy. The rewards for the excelling are to be silver medals.

There is another premium offered to adults and adepts, which is to be a gold medal; and to be given to the person who shall paint the best allegorical picture in oil, the subject to be given by the president and council.

The medals for the above premiums are now executing from a design and under the direction of Mr. Yeo.

The intrinsick value of the gold medal will amount to near 20 *l*.

Besides the silver medal to be given to youths who excel their competitors in drawing, he that is allowed to have the greatest merit will be sent to Italy, with an allowance from a great personage, in order to take a collection of drawings for the use of the academy.

September 29, 1770.

Royal academy, Pall-mall.

Notice is hereby given to the students, that the professor of painting will give his first lecture in the royal academy on Monday next the 1st of October, to begin punctually at half past five o'clock in the afternoon, and that the different lectures will continue to be given (as usual) every Monday at the same hour during the winter season.

F. M. Newton, sec.

N.B.

N.B. The winter academy will open on Monday the 1st of October, at six o'clock in the evening.

The royal academy was opened at Somerset-house January 14th, 1771.⁶

At the exhibition of the royal academy in 1779 was a drawing for a public building with a prodigious number of *pillars*. On it was written, Design for a Senate-house. "Oh, said ———, there is a pillory large enough for both houses."

[May, 1780.]

*Description of the Apartments of the Royal Academy
in Somerset House.*

The right wing of the buildings is appropriated to the royal academy, and the rooms which are assigned for the several departments of the institution were opened on Monday, the first of May. The exhibition room of sculpture and drawings is on the ground floor; it is plain and unornamented.

On the staircase there are various figures and busts, which are well executed. On the first landing, a most beautiful painting by Cipriani in imitation of basso-relievo; the subject is "The Arts and Sciences."

The library is on the first floor. It is a small room, but elegantly ornamented with a painted ceiling. The centre represents Theory, by sir Joshua Reynolds. She is described sitting on a cloud, darting her eye through the expanse, and holding a scroll in her hand, on which is written,

6. The exhibitions were not held in Somerset-house until 1780, when the new buildings were completed.

ten, "Theory is the knowledge of what is truly Nature." This piece possesses a most beautiful lightness, and the figure seems rather to hover in the air, than to have any settled seat. In the coves are also emblematical pieces, representing Design, Character, Commerce, and Plenty, by Cipriani. Over the chimney is a bust of his majesty in statuary marble, by Carlini; it is a strong, expressive likeness. Under the bust is a basso-relievo of Cupid and Psyche, by Nollekens, which is delicately executed.

The room adjoining to this is that which is appropriated for the antique academy. There are a number of casts and models from almost all the antique figures which Europe possesses, collected in one point of view, and arranged in a masterly manner. This room is unadorned with painting, to give effect to the sculpture, and that the eye of the student may not be diverted from his object.

This leads to the lecture room, which is spacious, elegant, and well-proportioned. The ceiling is painted in compartments, and the style does honour to the genius of sir William Chambers. The centre compartment represents "The Graces unveiling Nature." And the four next to it are "The Elements." These emblematical pieces are the productions of Mr. West. In four small circles are the heads of ancient artists, "Apelles, Archimedes, Apollodorus, and Phidias," by Biaggi. At each end of the ceiling Angelica Kauffman has exerted her very utmost powers. The pieces represent Genius, Design, Composition, and Painting. Genius is finely represented leaning upon the celestial globe, and expressing the rapture of invention. Design is drawing from the torso. Study is in a serious, reclining attitude, with a chess-board and other emblems before her, and Painting is exhibited borrowing colours from the rainbow. In the end of the room fronting the door, we are struck with two noble pictures of their majesties, by sir Joshua Reynolds. The
king

king is sitting in the coronation chair in Westminster-hall, with all the insignia of royalty. The queen is also drawn sitting in the chair of state, and dressed in her royal robes. In the right hand corner of the room there is a most beautiful picture of "Samuel and Eli," by Mr. Copley. The subject is the moment of time when the child Samuel is informing Eli of the destruction of his house; and this story is so well and so truly told, that we think we see the old man exclaim with pious composure, "It is the Lord! let him do what seemeth him good."

On the staircase at the top of the next flight and fronting the door of the grand exhibition-room, there is another very fine piece of painting, of basso relievo, representing "Minerva and the Muses," by Cipriani. It is composed in the antique style, replete with grace and simplicity; and the deception is so great that it is hardly possible to believe that the figures are not swelling from the wall.

We now enter the ante-room of the exhibition, which is small and receives its light from an arched window above the entrance. Over the door of the exhibition-room there is a painting of basso-relievo of the heads of their majesties in a medallion, supported by Design and Painting; and on the top of the door we read the following motto, imitated from that of Pythagoras,

ΟΥΔΕΙΣ-ΑΜΟΥΣΟΣ-ΕΙΣΙΤΩ

"Let none but men of taste presume to enter."

The grand exhibition-room is noble and spacious, measuring about sixty feet by fifty. It is very judiciously lighted by four arched windows, which distribute an equal light over the whole; the ceiling is painted with a tender sky, and has a very good effect. In the corners there are four emblematical pieces, representing Geometry, Sculpture, and Painting, by Cotton; the characters are boys, and exceedingly well preserved.

On

On the whole, there is a taste both in the contrivance and execution of the plan of the rooms which does high honour to the artist; and even without the paintings they would be worthy the admiration of the public.

October 26, 1780.

The collection made by the last exhibition of the pictures, busts, &c. at the royal academy amounted to 3908 *l.* 10 *s.*, a sum greater by 1000 *l.* than ever was collected at an exhibition since the first establishment of the polite arts in this country.

Miscellaneous Notes.

Account of the origin of exhibitions in [John] Gwynn's London and Westminster Improved, 1766, p. 24.

A fine new room built near Exeter change was opened in May 1772 for the exhibition of the works of the artists of Great Britain who were not of the royal academy. It was opened under the patronage of the dukes of Richmond and Northumberland.

[Account of an] academy of painting at Liverpool. [Gentleman's Magazine, December, 1787, p.] 1101.

I met two Frenchmen who had been in Italy, walking in Le Soeur's cloyster at Paris. They talked to me of Italian masters. I said there were works of one of their own painters equal to anything I had seen. One of them shook his head and said, "You would not think so if you had ever been in Italy."

Many

Many have thought the Egyptians derived from the Chinese, and others viceversa. In one respect the two nations had great resemblance: each very early made great progress in the arts of sculpture, painting, and architecture; but then stopped short, and never made the least improvement afterwards. One wonders less at this want of imagination in the Egyptians when one knows that they had no poetry.

Poetry and painting have often been compared, and the resemblances between them are striking, but in one light they are totally different: the first poet may have possessed all the genuine beauties of poetry. The first painter was certainly a rude artist. The poet sees all the charms of nature, might have a good ear, a musical soul, and eloquence. Ten thousand accessories are necessary to a painter. Pencils, colours, observations on light and shade, a degree of knowledge of perspective are requisite. He was to discover all the materials of his art, as well as his art itself.

From the translation of [Charles Mercier] Dupaty's letters on Italy:

The fine arts were with them (the Greeks) but the different dialects of the same language, the sacred language of the beautiful.

Lett. 46, p. 168.

ANECDOTES OF PAINTING, &c.

CHAP. II.

Painters of Portraits.

JOHN ASTLEY

[1730?—1787]

JOHN ASTLEY, painter, studied chiefly at Florence; he married a baronet's widow, with a very large fortune, lady Duckenfield Daniel, sister of Henry Vernon, esq. She died in 1762. January 30th.

January, 1781.

By the death of Mr. Astley, the apothecary at Putney, who fell from his horse and was run over by a waggon, a fortune of 20,000 *l.* devolves to his brother, John Astley, esq., of Pall-mall.

Mr. John Astley's life exhibits two or three very strong examples of pecuniary good-luck;—after being fellow apprentice with Reynolds under the late Mr. Hudson, the portrait painter, he soon after was married to lady Duckenfield Daniel, who soon after died, and left him a thousand pounds a year, with a reversion of 3000 *l.* a year, after the death of Miss Daniel; this reversion was in a treaty to have been sold
to

to Mr. Prescott the banker, when, a few days before the agreement was compleated, the good-luck of Mr. Astley operated, as Miss Daniel died.

November, 1787.

On the 14th instant at Duckenfield, in Cheshire, John Astley, esq., a celebrated painter, who married lady Duckenfield, by whom he got possession of the Duckenfield estate; after lady Duckenfield's death, he married Miss Wagstaff, of Manchester, by whom he had several children.

Account of John Astley the painter in *European Magazine* for December, 1787, p. 467.

P O M P E O B A T O N I

[1708-1787]

The duchess dowager of Beaufort has a very large picture of Hector leaving Andromache by Pompeio, very faintly coloured, and a whole length by him of her son-in-law the earl of Northampton.

At the countess of Guilford's in Grosvenor-square are four fine half lengths, painted at Rome by Pompeio Battoni, of
 lord viscount Bolingbroke, lady Guilford's nephew, with a spaniel;
 lord North, her son-in-law;
 earl of Dartmouth, son-in-law of lord Guilford, in green;
 Mr.

1. For Batoni see Bryan or any similar dictionary.

Mr. Dering, son of sir Edward Dering, who married lady Guilford's niece.

Mr. George Montagu has two heads in water-colours, painted by Pompeio at the same time, of lord Dartmouth and lord North.

Other works of Pompeio Battoni in England.

Francis [Russell] marquis of Tavistock.

John Chute, esq. of the Vine, head, with a hand, in oil.

Francis Whithed of Southwick, head, in blue velvet. At the Vine.

John Chute, in water-colours, in the collection of Mr. Walpole.

Lord Winworth.

Thomas Lennard Barret, lord Dacre, Anne Prat his wife, and their only daughter (the latter copied from a miniature after she was dead) in one piece, a beautiful and capital picture at lord Dacre's at Balhouse in Essex, and Mr. Montagu has a small one of lord Dacre in water-colours.

Edward duke of York at lord Fife's.

One of the large pictures in lord Northumberland's gallery in the Strand, is copied by Pompeio.

Charles, third duke of Richmond, half length in blue frock and short dark wig, with a dog. Another of him a head. His brother lord George Lenox, in the regimentals of the guards, with a brown and white spaniel.

Sir

Sir John Armitage, at the marquis of Rockingham's, half length.

Augustus duke of Grafton in red, with a pontoon on his shoulder, painted in 1762.

Other pictures in England by Pompeio.

Edward lord Digby, at Sherburn Castle, Dorsetshire.

Herodias's daughter, from Guido in the Colonna-gallery, at Mr. Hoare's at Stourhead.

The duke of Manchester, whole length, drawn about the year 1760, in a Roman habit.

Half length of ditto in black, from attitude of Vandyck; at Mr. Montagu's at Greatworth.

At the house of the late earl of Northampton in Grosvenor-square is his portrait whole length with a large greyhound; the earl in a crimson velvet cloak with furs, by Pompeio Battoni. The earl died in Italy, and left an only daughter, by his wife (who died there also) daughter of Noel duke of Beaufort. In the same house, a very large picture of Hector and Andromache, indifferent, by the same Pompeio.

THOMAS BEACH

[1738-1806]

*Extract of a letter from the Hot Wells near Bristol,
dated June 9, 1781.*

"Yesterday morning I was present at a morning's entertainment,
given

given with an air of novelty which deserves commendation; I mean, a little private concert, in the picture rooms of Mr. Beach of Bath. Amongst the performers were the celebrated Mr. Salomon, Sig. Tendu-cci, and Miss Guest, who lately had the honour and the pleasure to entertain their majesties: Beach is a painter, whose portraits never require the horrid question of—*Pray whose is that Sir?* They always explain themselves; and as most of the popular persons which frequent this gay place have, at different times, sat to him, his rooms may be said to exhibit the form and figure of the times. A fine light and shade being thrown upon the paintings, every one found himself surrounded, as if by magic, by a number of his acquaintance, breathing in canvass. The effect of this, united with the charms of sound and song, was delightful. About fifty ladies and gentlemen formed the audience; and, in such natural shapes did the pictures look upon, and seem to listen to us, that it was difficult to persuade ourselves they were not auditors also. Tendu-cci, Salomon and the young lady, exerted themselves in an uncommon manner; and it was hard to say whether the eye or the ear was most regaled; and whether singing, music, or painting, deserved the palm. As, on this occasion, they were all in unison, the honours were equally divided; and the whole assembly departed under a full conviction, that this ingenious portrait painter fully merited standing in the rank amongst those illustrious artists where the author of the fine poem on Sympathy has placed him.² I left Bath a few hours after the company broke up, and sat down, upon my arrival at the Hot Wells (whither I was going) to send you an account to amuse you, as I think it no bad hint to unite more generally, in one scene of pleasure, all the arts which have any natural connection. This outline, struck out by Mr. Beach,

2. Samuel Jackson Pratt had just published anonymously his poem *Sympathy*, in which he mentions Beach by name, adding a flattering footnote concerning his abilities.

Beach, might be filled up in a very elegant manner, and even sir Joshua might not blush to treat his illustrious and eloquent, though silent family, with calling in, occasionally, the aids of music and poetry, to their sister painting."

RICHARD BROMPTON

[d. 1782]

[London Chronicle, January 10-12, 1764.]

*Extract of a letter from Venice, dated December 9, 1763,
to a merchant in London.*

"We have now in this city a young English gentleman, whose name is Brompton, who has been several years at Rome improving himself in the art of painting, under that great master chevalier Menk (now principal painter to the king of Spain). He was sent for from Rome by the late worthy and noble earl of Northampton to paint his majesty's picture for the public entry, which gave great satisfaction to all the English then here, as well as foreigners; since which, he has finished another excellent picture of the king for his excellency Mr. Murray, our resident. His majesty is represented sitting on his throne at whole length, in one hand holding the speech made to both Houses at his accession; upon the pedestal of a pillar which forms one side of the throne, in a basso relievo, representing Britannia giving the olive branch to Cybele, mother of the earth; on each side of Britannia is Victory and Fame crowning her with laurels, and at her feet is the terrestrial globe; at the foot of the throne are figures representing France and Spain suing for peace, and America upon the ground, as vanquished, offering up her arms. The frame which Mr. Murray has ordered for it is
esteemed

esteemed one of the finest in the world; there are seventy Cupids near as big as the life, some with crowns of laurels, and others with palms in their hands; at the top are two supporting the British crown in one hand, and in the other, one has a palm, the other a laurel; upon each side, in the centre, is one holding the French, the other the Irish crown; at the bottom are two holding a shield, with the side faces of the king and queen upon it." The whole is placed upon a noble gilt pedestal, which looks more like solid gold than wood.

[General Advertiser, August,] 1778.

To the Gentleman who signs himself A Subscriber in the General Advertiser of Friday last.

Sir,

Had I been favoured with your address sooner (which was this day brought to me by a friend) I should have been earlier in my reply; and shall not now make it an excuse for my silence, that I have received an anonymous application; on the contrary, I esteem myself much indebted for the opportunity presented to me, through your means of rendering every public satisfaction in my power on a subject so interesting to my professional reputation. If you will oblige me with your real name, shall be happy to make my personal acknowledgements for the very great favour of your enquiries and intentions, in answer to which I am sorry to inform you, and all those to whom I am indebted for subscriptions to my intended work, that a complication of ill-usage, and where it was least expected, (the particulars of which, however reluctantly, I shall be under the necessity of laying before the public in a few days, and to which I must beg leave to refer you) has put it out of my power to proceed therein; but, as this impossibility is the result of injustice, my patrons and friends, I flatter myself, will have the good-

ness

ness to exempt me from the blame of the disappointment; for had I not been deprived by force of the picture of the late earl of Chatham, painted by myself, as mentioned in the proposals which I had the honour to offer to the public, my engagements would have been fulfilled with the utmost punctuality, and perhaps earlier than promised, by,

Sir,

your most obedient humble servant,

RICHARD BRUMPTON.

King's Bench, August 9.

R. Brumpton, portrait-painter, who had been for some time in the Fleet for debt, went to Petersburg in 1780. He had been employed at Wilton to repair the famous picture of the Pembroke family by Vandyck, but was thought to have done more harm than good to it.

February 13, 1783.

On the 1st ult. O.S. died at St. Petersburg, Richard Brompton, esq., principal portrait-painter to her imperial majesty.

JOHN SINGLETON COPLEY

[1737-1815]

Wednesday, July 11, 1781.

Mr. Copley most respectfully informs the public that the exhibition of his picture of the death of the earl of Chatham will close at Spring-gardens

gardens to-morrow evening, and by desire of many gentlemen of the city of London, the said picture will be exhibited in the Gresham Lecture Room over the Royal Exchange, and opened to the public on Monday, the 16th instant.

[August, 1781.]

Mr. Copley holding himself pledged to the public for the honourable performance of the conditions he proposed, for engraving a plate from his picture of the death of the late illustrious earl of Chatham, and having been honoured by a very liberal support toward defraying the expence of that work, is sorry to have been under the necessity of changing the engraver, after he had named him for that work in his proposals to the public: painful as that measure has been to him, on a variety of considerations, yet he cannot doubt a general concurrence of approbation, when he is able to hold forth the very respectable name of Mr. Bartolozzi as the artist to whom he has applied, and engaged to engrave that plate.

In adjusting of the agreement, however, Mr. Bartolozzi finding it impossible to engage to finish so large a work, with that degree of accuracy, necessary in such a variety of characters, to preserve his own reputation, and to do justice to the picture, and to the subscribers, under the term of four years, although he has bound himself, that the work shall not be laid aside till finished. Mr. Copley could not but approve of, and accede to, what was so consonant to his own wishes, so clearly directed to enhance the value of the publication to the subscribers, and consequently so much his interest to adopt; his satisfaction would have been complete, but from the concern he feels in not being able to perform that part of his engagement to his subscribers, which promised a more early publication of the plate. If any of them therefore object to all or
any

any of the engagements which have taken place under this new arrangement, the artist, J. S. Copley, is ready to return their subscription-money, on their delivering to him his receipts for the same.

Wholly relying on the candour of the Public, he trusts they will be confirmed in the belief that none of his measures have been swayed by mercenary motives, but directed solely to the wish to fulfil, to the utmost of his abilities, the engagement he entered into with his subscribers, and the more so, when they are informed that by his engagement with Mr. Bartolozzi, he is bound to pay eight hundred pounds more than he was to have given to the artist with whom he first treated. It may also evince, that his desire to produce a work worthy of the public patronage has kept pace with his hopes of reward.

Leicester-fields,

J. S. COPLEY.

Aug. 21, 1781.

Having this day entered into articles with Mr. Copley to execute an engraving from his picture of the death of the late earl of Chatham, for which he has engaged to pay me the sum of two thousand guineas, and having also engaged to deliver the plate finished to Mr. Copley in four years, and that the work shall not be laid aside till finished, I hereby declare, that articles of agreement containing the above conditions, among others, have been entered into, and executed by Mr. Copley and myself; and further that it is my full intent and meaning to fulfil that engagement to the utmost of my abilities.

Aug. 21, 1781.

FRANCIS BARTOLOZZI.

N.B. Notwithstanding the exhibition of the picture in Gresham Lecture Room continues to be honoured with the daily attendance of a great concourse of company, yet to expedite the engraving and the publication

lication of the print as much as possible, Mr. Copley hereby informs the public, (to whom he returns his most grateful thanks for the countenance and support he has been honoured with) that the exhibition will finally close on Saturday evening, the first of September next.

Subscriptions for the prints continue to be taken at Mr. Copley's in Leicester-fields, Mr. Boydell's in Cheapside, and at the Gresham Lecture Room, Royal Exchange, till the Exhibition is closed.

F R A N C I S C O T E S

[1725?–1770]

[January, 1767.]

For the Public Advertiser
A Regular Ode on Mr. Coats.

I can't find out, upon my word,
What makes the people so absurd
In cramming down our throats
The praises of a foreign dame,³
Forgetting one so dear to fame
As our own Mr. Coats.

It's true, indeed, they do pretend
In Latin verses to commend
Reynolds who her promotes,
Them who can read them, tho', will find
They've not to him been over kind,
More than to Mr. Coats.

What

3. For the poems to Angelica see below, pp. 46–49.

Painters of Portraits.

What tho' she paints with heavenly grace,
 Ador'd Louisa's charming face,
 Which gentle Hope denotes;
 And tho' the town in raptures speak,
 I yet must hope some lines in Greek
 On charming Mr. Coats.

So Master Woodfall I beseech,
 As soon as they your hands shall reach,
 You leave all anecdotes;
 And in your paper strait commend
 The rising painter's warmest friend,
 The generous Mr. Coats.

Francis Cotes painter in crayons and oil died [July 19,]
 1770. His pictures and drawings sold by auction in January,
 1771.

Monday, February 4, 1771.

To be sold by auction by Mr. Langford and son, at their house in the
 Great Piazza, Covent-garden, by order of the executors, tomorrow, and
 the following evenings,
 The collection of prints, drawings, and books of prints of Francis
 Cotes, esq., deceased.

The said collection may be viewed till the sale, which will begin
 punctually at six o'clock.

Catalogues of which may be had at Mess. Langfords' aforesaid.

EDMUND

March 24. 1770.

255.

Coke sold by AUCTION

By Mr. LANGFORD and SON,
At their House in the Great Piazza, Covent-Garden, on Monday next

THE ENTIRE LARGE and VALUABLE
COLLECTION of STATUES, BUSTS, BASSE RELIEFS,
etc. in Marble, Terra Cotta, and Gips.

An EMINENT STATUARY, retired from Business,
To be viewed till the Sale, (Sunday excepted), which will begin punctually at Twelve o'Clock. Catalogues may be had.

To be Sold by Auction by Mr. LANGFORD and SON,
At their House in the Great Piazza, Covent-Garden, on Wednesday next the 28th Instant, by ORDER of the EXECUTOR.

THE REMAINDER of the COLLECTION of
PRINTS, BOOKS OF PRINTS, and DRAWINGS, of the late
eminent and ingenious STATUARY,

Mr. MICHAEL RYSBRACK, deceased.
They may be viewed on Tuesday the 27th and till the Sale, which will begin punctually at Six o'Clock in the Evening.
Catalogues of which may be had gratis on the Days of Viewing at Mr. Langford's Store.

To be Sold by Auction by Mr. LANGFORD and SON,
At their House in the Great Piazza, Covent-Garden, on Monday the 31st of April, at Twelve o'Clock, by ORDER of the EXECUTOR of that eminent Painter,

Mr. JOSEPH GOUPEY, deceased.
HIS COLLECTION of PICTURES,
DRAWINGS, and several high finished Drawings, by MARCO RICCI, and other Masters.

The said Collection may be viewed on Friday the 30th inst. till the Sale, (Sunday excepted).

Catalogues of which may be had gratis on the Days of Viewing.

To be Sold by Auction by Mr. LANGFORD and SON,
At their House in the Great Piazza, Covent-Garden, on Monday the 1st of April, at Six o'Clock, by ORDER of the EXECUTOR.

THE COLLECTION of PRINTS,
COPPER-PLATES and DRAWINGS of

Mr. JOSEPH GOUPEY, deceased.
The said Prints, etc. may be viewed on Saturday next, and (Sunday excepted) till Four o'Clock in the Evening.

Catalogues of which may be had gratis on the Days of Viewing.

MONDAY, MAY 28, 1770.

Stockholm, May 4. At the last Chapter of the Order of the Polar Star, held on the 28th past, the King was graciously pleased to create William Chambers, Esq. Architect and Comptroller of the Works to his Britannic Majesty, &c. a Knight of that Order.

May 4. 1770.

On Wednesday Night was buried the ingenious Monsi. Benoit, a celebrated Engraver, famous for his curious Print of the Mock Masons. He was one of those capital Masters that the famous M. du Bosch brought over from Paris about forty Years since, at the same Time that he introduced Monsi. Gravelot and others, to whom this Country is indebted for the Foundation of the great Perfection of that Art, to which at present we are arrived.

Francis Cotes painter in crayons & oil
died 1770. his pictures and
drawings sold by auction In Jan'y. 1771.

On Thursday last came on the Election of an
Engraver to the Royal Society, when Mr. James
Balfre, of Great Queen-street, Lincoln's Inn
Fields, was chosen.

At 27 years at Ham, a small landscape
& two small sea pieces by Flaxman; the
two latter very pretty, the other too faint.
Also a fine fruit & flower piece by Van Soest,
& 2 pieces of birds by Barlow.

Tobias Rustat. sheet of him in Beck's collection
of histor. pieces at the end of his march. p. 84.

ROYAL ACADEMY, Pall-Mall.
NOTICE is hereby given to the
STUDENTS, that the PROFESSOR of
PAINTING will give his First Lecture in the ROYAL
ACADEMY on MONDAY next the 1st of October,
to begin punctually at Half past Five o'Clock in the
Afternoon, and that the different Lecturers will con-
tinue to be given (as usual) every MONDAY at the
same Hour during the Winter Season.

F. M. NEWTON, Secy.
N.B. The WINTER ACADEMY will open on
MONDAY the 1st of October, at Six o'Clock in the
Evening.

Sept. 29.
1770.

In Douglace's poems is one inscribed
to St Peter Bell, who designed a little
frontispiece to the Elegies on Lovelace's
Death, printed at the end of his poems.
Watson engraved this plate at Paris.

In the life of Archib. I find this Anecdote.
He dedicated the second volume of letters to
Henry B. who was long before he sent him a present.
B. solicited it for five years. At last he heard that
Thomas Earl of Mar had the great collector had orders to
pay him 1000000. but he did not receive the money.
Immediately he imagined the Earl intended to rob him of
his own design. The Earl ordered some of his
servants to beat him, which they did severely.
Archib. grown wiser, published that the Earl had
no hand in the beating, went to him, begged the
money & received it. V. les Vies de l'homme.
& de sa femme, illustr. by D'Alais par une Société
de Gens de Lettres. Paris 1768. Vol. 1. p. 388.

EDMUND FRANCIS CUNNINGHAM
OR CALZE⁴

[1742[?]–1795]

Kalze or Calze, a German painter in crayons, came over in 1769. He sold a portrait of the king of Denmark (which I think he had painted at Paris) and he drew the portraits of lord and lady Hertford and their daughters lady Gertrude and lady Frances Conway.

Calze the painter published an abusive letter to Thomas lord Lyttleton in the Morning Chronicle of February 15, 1774.

NATHANIEL DANCE

[1734–1811]

April 2, 1764.

We hear that Mr. Dance, the celebrated English painter at Rome, and son of Mr. Dance, city surveyor, has painted lately his royal highness the duke of York, lord and lady Spencer, and Mr. Garrick; and that they are esteemed most finished performances.

PETER FALCONET

[1741–1791]

Falconet, son of the statuary at Paris, came to London in
1767,

4. Though Cunningham is noticed in Dict. Nat. Biog. he deserves a note here, since Walpole thought him a German and Edwards an Italian. Actually he was a native of Scotland who spent much of his life on the continent, assuming the name Calze in Italy.

1767, and drew portraits in profile with black lead, in the manner of Cochin.

1772.

To be sold by auction, by Mr. Christie, on the premises, on Friday the 5th of June, and the following day,

The genuine and neat household furniture, pictures, prints, drawings, &c., of Mr. Falconet, artist; at his house in Broad-street, Carnaby-market.

To be viewed on Wednesday and Thursday preceding the sale.

Catalogues may be then had as above, and at Mr. Christie's, in Pall-mall.

All orders for Mr. Falconet will be received as above, and at his house near Ealing Church, Middlesex.

SHIRLEY FIELDING⁵

[*d.* 1785]

Gentleman's Magazine, April, 1785.

Proper Epitaph for Shirley Fielding, Esq., Portrait Painter, who lately died at Lutterworth, in extreme distress.

Here, shelter'd now from want, from cold neglect,
Thy memory meets pity, meets respect;

'Twas

5. The only reference to Fielding which we have been able to uncover is in Nichols's *History and Antiquities of Leicestershire*, vol. 4, p. 264, concerning a portrait of Wycliffe which he painted and presented to the parish of Lutterworth. The allusion in his epitaph to his noble blood indicates that he was related to the earls of Denbigh, and the absence of his name in genealogies suggests illegitimacy.

'Twas thine to call, from blended colors, thought,
And animate with life the shadowy draught.

Ah! what avails it, that from noble blood,
With nobler talents grac'd thy virtues flow'd.
Let wealth, let honors, other names adorn,
To rival Nature's magick thou wert born;
With pain, with grief, to struggle long, was thine,
Yet pious friendship still reveres thy shrine.

Cecil-street, April, 1785.

LAELIUS.

THOMAS FRYE

[1710-1762]

[Public Advertiser], April 5, 1762.

Last Saturday night about ten o'clock, died the very ingenious and celebrated painter, Mr. Thomas Frye; a man universally beloved, and who must be regretted by every person who has the least taste for the polite arts.

THOMAS GAINSBOROUGH

[1727-1788]

Gainsborough settled in London in 1779, having before resided at Bath.

Mr. Gainsborough's two best portraits, painted in 1785, are those of lord Frederic Campbell, in his gown of (I think)
chancellor

chancellor of the university of Glasgow,* and of Mr. Cornwall, speaker of the House of Commons; whole lengths.

* Lord Register for Scotland.

Morning Herald, October 4, 1785.

Lines On Seeing a Friend's Picture.

That pleasing aspect, and that front serene,
That comely stature and the graceful mien,
Shall, taught to live by Gainsbro's wond'rous hand,
In bloom perennial, on the canvas stand!—
Oh!—How unlike the frailty of the clay,
That while the colors ripen, melts away!
The self-same course of time, with equal strife,
Improves the picture, and impairs the life!

The present likeness then, to what avails?
Too soon, alas!—the strong resemblance fails,
Some few years hence, when weighty cares shall bend,
And hoary age sit freezing on my friend,
The blood shall mantle in his cheek no more,
And wrinkles rise, where dimples lay before;
The leg shall tremble, and the shoulder bow,
While the warm canvas glows as bright as now.
And then, surpriz'd who see the piece, declare,
"Such were his features once!—How like his air!"
And thence the meanness of our nature see,
Since shadows boast more permanence than we.

December

December 19, 1785.

Lines,

Addressed some years since to Mr. Gainsborough, upon seeing by Mrs. Cosway a Portrait of the Duchess of Devonshire, in the allegorical Representation of Cynthia.

By the Author of the Bevy of Beauties.

(A corrected copy.)

Why is the moon array'd with borrow'd grace!—
Why pictur'd in the charms of Devon's face!—
—The planet's chastity indeed may paint
The purity of Beauty's matchless saint;
But then the moon's inconstant;—and the fair
Faithful—as is the magnet to its sphere!
O Gainsbro'!—whilst your genius soars on high,
Wild as an eagle in an unknown sky,—
To Devon turn!—Your pencil there shall find
A subject equal to your happy mind!
—Amidst your fairest scenes, your brightest dies
Like young Aurora, let the beauty rise!
For sure those rosy lips, those eyes convey,
The breath of morning, and the break of day!
—In wanton ringlets—by no braid confin'd,
Let her sweet tresses wave upon the wind;—
And while by Painting's tender hand exprest,
A motion seems to animate her breast,
Let her loose robes display—shap'd by the gale,
Those limbs, whose form they idly seek to veil.

And

Painters of Portraits.

And while the dewy hill she seems to wing,
Beneath her graceful step let roses spring!

Verses to Mr. Gainsborough on his portraits of the three princesses, in the *Asylum for Fugitive Pieces* printed by Debrett, 1785, p. 167.

November, 1786.

Lines

On the Portraits of the Princesses Royal, Augusta and Elizabeth, painted by Mr. Gainsborough.

Gainsbro', no hand but thine shou'd dare
To paint these treasures of the throne!
By thee combin'd, they Graces are,
And each wou'd Venus be, alone!

[*Morning Herald*], March, 1788.

Mr. Gainsborough.

A landscape by this distinguished artist, having been lately purchased by Alderman Boydell, for seventy-five guineas, it may not be unacceptable to mention a curious anecdote relative to it, which cannot fail but to enhance the value.

This is one of the first pictures Mr. Gainsborough produced;—he painted it at Sudbury in the year 1748, at which time he was a school-boy. This early proof of genius determined his father to send him to London to study;—but he appears to have found a preferable school in sequestered nooks, woody uplands, retired cottages, the avenues of a forest,

forest, sheep, cattle, villagers and woodmen. These were the true sources for the cultivation of a mind so strongly impregnated with the seeds of fine fancy, attached to the wild beauties of nature;—and whose inclination for landscape was drawn forth by these rustic objects, rather than by the example of the laboured pictures of any master whatever.

It may be worth remark, that though there is no great idea of composition in this picture, the touch and close imitation in the study of the parts and minutia, are equal to any of Mr. Gainsborough's latter productions: we must also observe, that this picture has been eagerly sought for, and been at intervals, in the possession of various dealers for the last forty years.

Sir William Chambers has a small landscape of Mr. Gainsborough's, painted several years subsequent to the above, which he values at a high rate, on account of its being one of the early productions of a master, who has, at all times in his landscapes, exhibited an assemblage of objects, and truth of colouring, perfectly in tune with the rich scenery, and complection of nature.⁶

Mr. Gainsborough the painter died at his house in Pall-mall, London, August 2, 1788, aged 61. See an account of him in the *Gentleman's Magazine* for August, 1788. Anecdotes of his life and paintings, by Mr. Philip Thicknesse, in duodecimo, were published in September following.

6. Mr. Whitley (*Thomas Gainsborough*, London, 1915, p. 297) in reprinting this cutting points out that the author, Gainsborough's friend Bate, is inaccurate in his account.

[Morning Herald], August 4, 1788.

Mr. Gainsborough.

On Saturday morning last, about two o'clock, died, at his house in Pall-mall, Mr. Gainsborough, the painter, one of the greatest geniuses that ever adorned any age, or any nation!

His dissolution was occasioned by a cancer in the neck; the effects of which became violent a few months since, owing to a cold caught one morning, in Westminster-hall, while attending the trial of Mr. Hastings. The malady began to encrease from this time, but its symptoms so much eluded the skill of Dr. Heberden and Mr. John Hunter, that they declared it was nothing more than a swelling in the glands, which the warm weather would disperse. With this prospect he went to his cottage near Richmond, where he remained for a few days; but growing worse, he returned. A suppuration taking place soon after, Mr. John Hunter, who had till then asseverated a contrary opinion, acknowledged the protuberance to be a cancer! Mr. Pott was at this time called in, with Dr. Warren, who confirmed this opinion, but found it impracticable to administer aid. In a situation thus desperate, which afforded no hope to domestic affection, nor comfort to amicable love; the esteemed and admired Gainsborough, languished till the hour already mentioned; and died ignorant of the malady which occasioned his fate.

Mr. Gainsborough a very few weeks since was in the vigour of his professional powers,—he was just turned of 61 years of age. He was born at Sudbury, in Suffolk, in the year 1727:—His father, on his outset in life, was possessed of a decent competency;—but a large family, and a liberal heart, soon lessened his wealth to a very humble income.

The son of whom we speak very early discovered a propensity to painting. Nature was his teacher and the woods of Suffolk his academy;
here

here he would pass in solitude his mornings, in making a sketch of an antiquated tree, a marshy brook, a few cattle, a shepherd and his flock, or any other accidental objects that were presented.

From delineation, he got to colouring; and after painting several landscapes from the age of ten to twelve, he quitted Sudbury in his 13th year, and came to London, where he commenced portrait painter; and from that time never cost his family the least expence. The person, at whose house he principally resided, was a silversmith of some taste, and from him he was ever ready to confess he derived great assistance. Mr. Gravelot the engraver, was also his patron, and got him introduced at the old academy of the arts, in St. Martin's lane. He continued to exercise his pencil in London for some years, but marrying Mrs. Gainsborough while he was only nineteen years of age, he soon after took up his residence at Ipswich; and after practising there for a considerable period, went to Bath, where his friends intimated his merits would meet their proper reward.

His portrait of *Quin*, the actor, which he painted at Bath about thirty years since, will be ever considered as a wonderful effort in the portrait line; and it is with a degree of veneration that Mr. Gainsborough always spoke of Mr. Ralph Allen, earl Camden, and a few other gentlemen, for the patronage and favor they extended to him here.

The high reputation which followed, prompted him to return to London, where he arrived in the year 1774; after passing a short time in town not very profitably, his merit engaged the attention of the king. Among other portraits of the royal family, the full-length of his majesty at the queen's house, will ever be viewed as an astonishing performance. From this period, Mr. Gainsborough entered in a line which afforded a becoming reward to his superlative powers.

All our living princes and princesses have been painted by him, the
duke

duke of York excepted, of whom he had three pictures bespoken. And among his latter performances, the head of Mr. Pitt, and several portraits of that gentleman's family, afforded him gratification.

His portraits will pass to futurity with a reputation equal to that which follows the pictures of Vandyke, and his landscapes will establish his name on the record of the fine arts, with honors such as never before attended a native of this isle.

He was fond frequently of giving a little rustic boy or girl a place in his landscapes. Some of these possess wonderful beauty:—his Shepherd's Boy, The Girl and Pigs, The Fighting Boys and Dogs, the one with figures, in sir Peter Burrel's possession, and several others of a like description, give him a very peculiar character as an artist, over every other disciple of the pencil.

The landscape of the Woodman in the Storm, finished about eighteen months since, and now at his rooms in Pall-mall, for expression, character, and beautiful coloring, is of inestimable worth. His majesty's praises of this picture made Mr. Gainsborough feel truly elated, and the attention of the queen, who sent to him soon after, and commissioned him to paint the duke of York, were circumstances that he always dwelt upon with conscious pleasure.

His mind was most in its element while engaged in landscape. These subjects he painted with a faithful adherence to nature; and it is to be noticed they are more in approach to the landscapes of Rubens, than to those of any other master. At the same time we must remark, his trees, foreground, and figures, have more force and spirit; and we add, the brilliancy of Claude, and the simplicity of Ruysdael, appear combined in Mr. Gainsborough's romantic scenes. The few pictures he attempted, that are styled sea pieces, may be recurred to, in proof of his power in painting water: nothing can exceed them in transparency and air.

But

But he is gone!—and while we lament him as an artist, let us not pass over those virtues, which were an honor to human nature! Let a tear be shed in affection for that generous heart, whose strongest propensities were to relieve the claims of poverty, wherever they appeared genuine! If he selected, for the exercise of his pencil, an infant from a cottage, all the tenants of the humble roof, generally participated in the profits of the picture; and some of them frequently found in his habitation, a permanent abode. His liberality was not confined to this alone,—needy relatives and unfortunate friends were further encumbrances on a spirit, that could not deny; and owing to this generosity of temper, we fear, that affluence is not left to his amiable family, which so much merit might promise, and such real worth deserve!

[*Morning Herald*], August 11, 1788.

Mr. Gainsborough's Funeral.

This incomparable genius, a very few weeks before his death, and at a time when he considered his duration in life of less permanency than he even did the day before he expired, wrote some observations relative to his funeral, that his family might be as little perplexed as possible on so distressing a subject.

“He desired he might be privately buried in Kew Church-yard, near the grave of his friend Mr. Kirby;—that a stone, without either arms or ornament, might be placed over him;—inscribed with his bare name, and containing space for the names of such of his family who after death might wish to take up their abode with him;—and that his funeral might be as private as possible, and attended only by a few of those friends he most respected.”

In obedience to these injunctions, on Saturday morning last, Mr.
Gainsborough's

Gainsborough's remains were conveyed from his house in Pall-mall, to Kew, and among his mourners were Mr. Sheridan, Mr. John Hunter, sir Joshua Reynolds, sir W. Chambers, Mr. West, Mr. Linley, &c., &c.

Mr. Dupont, the son of one of Mr. Gainsborough's sisters, and who studied very successfully under this charming painter, attended as chief mourner. The pall was sustained in the following order—

sir W. Chambers
Mr. West
Mr. P. Sandby

sir J. Reynolds
Mr. Bartolozzi
Mr. Coates

If the grave could be sensible of honors, such an assembly might afford gratification to the breathless friend. But though it cannot—a consolation is thereby imparted to the lamenting survivor, which the heart must receive with pleasure.

The brilliant representations of nature from the pencil of Mr. Gainsborough cannot fail to make posterity look towards the reign of George III with celebrity. These pictures will go, hand in hand, with the elegant works of Reynolds, and the historic subjects of West, to ensure lasting honours to the sovereign who has so zealously strove to foster the polite arts!

We have already spoken in the Herald of yesterday very abstractly of Mr. Gainsborough's great talent in pictorial skill, but it remains to say, that an universality of powers adorned his mind.

His epistolary correspondence possessed the ease of Swift, and the nervous force of Bolingbroke; and a selection of his letters would offer to the world as much originality and beauty, as is even to be traced in his painting!

In conversation, his ideas and expression discovered a mind full of
rich

rich fancies and elegant truths, and it is not an aggravation to say that two of the first writers of this age, Mr. Sheridan and Mr. Tickell, have frequently been witnesses of the most astonishing bursts of genius from him at these moments; and never fail to bear testimony of his pregnant imagination.

The science to which he was principally attached, besides painting, was music. He was skilled in all keyed instruments, but was most strongly attached to stringed ones. His performance on the Viol de Gamba was, in some movements, equal to the touch of Abel. He always played to the feelings; but as he hated parade, he never could be prevailed upon to display this talent, except to his most select friends.

[August, 1788.]

The Landscape,

To the Memory of Mr. Gainsborough.

To blazon doubtful worth—precarious fame,
We mark the mould'ring marble with a name;
But why to Gainsborough give the feeble rhyme?
His vivid landscapes mock the waste of time,
And while his breathing-speaking portraits live,
He shews the immortality they give;
The wise and beauteous on his canvas shewn,
Transmit the painter's glory with their own.

Living, 'twas his delight to wander where
The nodding forest fans the sultry air,
Where waving fir-trees climb the mountain's side,
And gain the summit with a giant stride,

Spread

Spread their green bosoms to the rising day,
 To meet its radiance and imbibe its ray.
 While far beneath luxuriant pastures lie,
 And the clear lake reflects the azure sky;
 The sky's soft tinge, the light, the deep'ning shade,
 The cottage, hedge-row elm, and peaceful glade;
 The hoary rustic on his staff reclin'd,
 The weeping willow waving with the wind;
 The pannier'd ass that bears on either side,
 The auburn offspring of the rural bride,
 The blighted trunk, low bending to the ground,
 The creeping ivy fondly clinging round;
 The blossom'd chestnut with its fragrant bloom,
 And the pale poplar glitt'ring through the gloom.

But most the Druid oak with towering head,
 His genius suited, and his fancy fed;
 The Briton's boast, the source of Gaul's despair,
 The painter's idol, and the prince's care.

Such beauteous scenes as these inspir'd his soul,
 When from the busy hum of men he stole.

Gainsborough [noticed in D. Lysons's account of Kew, vol. 1, p.] 209.⁷

7. The reference is to *Environs of London*, 1792, an edition which was dedicated to Walpole. Lysons here describes the graves of Gainsborough and Kirby.

THOMAS HICKEY

[*fl.* 1760–1790]

January 29, 1771.

Mr. Thomas Hickey having gone through all his studies as a painter abroad, is now returned to London, and settled in his apartments at Mr. Gore's, Jermyn-street, St. James's.

July 10, 1781.

A very extraordinary fate has attended a Mr. Hickey, who was not long since a painter of subaltern rank in London and at Bath: Like Mr. Tilly Kettle, and no doubt desirous of the same good fortune as had befallen him in the East Indies, Mr. Hickey had embarked on the same professional plan to the same place: The vessel in which he had begun his voyage was soon captured by a Spanish ship, and carried into a port of Spain. During this part of his captivity Mr. Hickey was, for some reason or other, treated with more than ordinary severity; nor did this severity at all relax, till his keeper's heart was in some sort softened by a lucky portrait of his daughter; his good-handling in this instance, to use a term of art, effectually opened the door of durance, and led him onward to the field where his abilities might be profitably displayed; he had no sooner liberty on his parole, than he became known to the officers in garrison; they were painted by him, and approved the pictures. The fame of Hickey spread, and by brief and hasty intervals reached the metropolis: He was employed at court; and he, who a few months before was in indigence, and a captive, is now the fashionable painter of the country, with all its accompanying acceptance and wealth.

GILES

GILES HUSSEY

[1710-1788]

Damini was master of Mr. Hussey. Governor Pownal has a picture of three children, portraits, the heads very well coloured by Damini in the style of Michael Angelo Campidoglio; the drapery by Hussey.

Account of Giles Hussey, painter. [Hutchins's Dorsetshire, vol. 2, p.] 500. Mr. Duane has many of his works.

Mr. Giles Hussey of Marnhull, Dorsetshire, formerly a painter and celebrated for his drawings, died at Beeston near Ashburton, Devon, in August, 1788. See a short account of him [in Gentleman's Magazine for August, 1788].

August 28, 1789.

Giles Hussey.

About Giles Hussey, the artist, there have been many enquiries, and yet about *Giles Hussey* the public know very little. The drawings which were some time since sold at Christie's were finished in a style of such delicacy, such exquisite delicacy, as one could scarcely conceive the human hand could attain. The drawing was as correct as the finishing was tender, but in the drawing he did not wholly depend upon his eye. While at Rome he made miniature copies of many of the antique statues by means of a reflecting glass, which he placed so as to catch the shadow of the object reduced to the size he wished, and by this means he was certain of obtaining a correct outline. This done, he wrought up his drawing with the patience of a German, and had the peculiar power
of

of finishing high without hardness or loss of spirit. With all this excellence, which would have ensured him reputation and opulence, Giles was unhappy. He was ambitious of attaining a higher character than that of an artist; he wished to be enrolled as a Saint, and after having devoted much time to copying the *sculpture* which decorates the churches in Rome, he took it into his head that the *doctrines* were better worth examination than were the *statues*. Instead of contemplating the *works* of the *ancient* masters, he studied the *writings* of the *modern* polemics. Instead of enquiring *how* Paul preached at Athens, he wished to know *what* he preached; and instead of considering himself as the disciple of Raphael, considered himself as the follower of St. Peter. Enthusiasm is the disease of a noble mind, and has sometimes illuminated, irradiated, and inspired genius. With poor Hussey it had a very contrary effect. From being a very fine artist, he grew ambitious of becoming a very learned priest; and though in one profession he might have *led*, he rather chose to *follow* in the other. The natural consequence of this ill-placed ambition, was an unhappy, and in some degree, a deranged mind and an unsocial habit, that embittered, and perhaps shortened his life, which he ended in London some twelve months ago.

ANGELICA KAUFFMAN

[1741-1807]

The Angelica, a young paintress of Florence or Leghorn, where she had learnt English, came to England in 1766, and lodged in Suffolk street. She was pretty, sung well, and had a good character. She painted in oil; genteely but lightly, and her portraits were not very exact resemblances.

January

January 20, 1767.⁸

To the Printer of the Public Advertiser.

Sir,

By inserting the following lines in your paper, you will oblige one,
who is proud to subscribe himself

An Admirer of Merit.

While fair Angelica, with matchless grace,
Paints Conway's lovely form, and Stanhope's face,
Our hearts to beauty willing homage pay,
We praise, admire, and gaze our souls away.
But when the likeness she has done for thee,
O, Reynolds, with astonishment we see;
Forc'd to submit with all our pride, we own
Such strength, such harmony, excell'd by none,
And thou art rivall'd by thyself alone.

The young ladies mentioned above, were Miss Anne Conway, only child of general Conway, secretary of State, by Caroline countess of Ailesbury his wife, and lady Emily Stanhope, third daughter of William earl of Harrington; and since married to the earl of Barrymore.

[Public Advertiser, January, 1767.]

The following lines are an imitation of some verses which appeared
in

8. Walpole's date for this cutting makes it now possible to date the verses which Goldsmith sent to the party at Dr. Baker's. See Goldsmith's Letters, ed. Balderston, Cambridge, 1928, p. 80.

in the Public Advertiser of Tuesday last, on the portrait of Mr. Reynolds, painted by Angelica. If Mr. Woodfall pleases, he may give them a place in his paper.

SYNTAX.

Praemia jamdudum palmae, Renolde, tulisti
Solutus Appelleae, Victor in arte tua.
Ne palmam expectes ultia, certamine in ullo.
Nunc vetat Angelica picta tabella manu.
Certamen dubium facit haec, quae vivit, imago;
Tuque es Rivalis maximus ipse tibi.

January 23, 1767.

For the Public Advertiser.

An Address from Britannia to the celebrated Angelica.

Hail, beauteous stranger! welcome to my shore,
To Liberty's fair isle; her shrine adore:
She, heav'nly goddess, loves the nobler arts,
Which charm our eyes, and captivate our hearts.
How have I griev'd, in ages past, to find
No artist of my own, genius refin'd,
To trace the features of my godlike race,
And emulate the tints of a fair British face!
Holben, Vandyke, Rubens, and Lely, came
To present fortune, and immortal fame;
But none e'er cross'd my all-surrounding sea,
So dear to my fair daughters and to me.

How justly praise thy pencil, charming maid?

What

What wonderful effects from light and shade!
Such colouring was ne'er since Rubens shown,
And great Vandyke, his graces all thy own.
Proud man, no longer boast thy strength of mind,
And genius tow'ring 'bove the female kind:
A tender maiden, in the noblest art,
Acts a sublime and well-supported part.

In this my land, how fair a field for fame!
Models how fine! to gain a deathless name:
The Loves and Graces in their features play,
Which genius like to thine can well display,
But chief in my own Brunswic's royal line,
Invoke, my fair, that energy divine,
Enthusiastic warmth discreetly bold,
Which bards inspir'd, and painters too of old;
To draw in vivid tints th' illustrious race,
Instinct with life be ev'ry lovely face:
Bring piety and goodness forth to sight,
And all the virtues which mankind delight.

But O! my daughters! tho' your charms demand
A Guido's or a Raphael's nicest hand,
Respect the art; leave her some vacant space,
The actions of the good and great to trace.
My sons in deepest science have outshone
The nations round: My poets yield to none.
Late, late indeed, the pencil's mimic art,
By genius nurs'd, hath touch'd the feeling heart.
Reynolds, with talents, as with candor blest,
Admires thy works:—Hail then, a pleasing guest.

[January,

[January, 1767?]

To the Printer of the Public Advertiser.

Sir,

By inserting the following Italian verses in your paper, you will oblige Jean Jacques Rousseau himself who has always been an admirer of merit, and sweet names, as Angelica in Italian, and Julie in French.

To Mr. Reynolds.

Rinaldo, agli occhi miei soave incanto
E'l mirarti da* Angelica dipinto,
Da lei che fin sul sebbro ottenne il vanto,
Che ogni altro Apelle al paragon sia vinto.
Ma quanto piu sa lusingar le ciglia!
La tela ov'e la dolce imago impressa
Di Conway, d'alto Eroe immortal figlia.
Ad Angelica man solo concessa.
E l'arte d'imitar quel caro volto,
Ch'ogni fior di bellezza ha in se raccolto.

* Vedi l'Ariosto.

Two whole length pictures of Augusta princess of Brunswic and her infant son in one; and of the princesses Louisa and Caroline (queen of Denmark) in the other, are in the drawing-room of Melcomb House, Pall-mall, belonging to the princess dowager of Wales. They are painted by Angelica; who in 1767 [November 22] was deceived into a marriage with ["Count Horn"] a sharper. He left her by agreement in [a] few months.

Mr.

Mr. R. Owen Cambridge has a portrait of Angelica painted by herself, only a head and two hands. She is crowned with a chaplet of flowers.

April 2, 1779.

To be sold by auction, by Messrs. Christie and Ansell, at their great room, Pall-mall, on Thursday the 22d instant, and the following day, A capital collection of pictures, the works and property of that ingenious and celebrated artist Signora Angelica Khauffman, returning to Italy; brought from her house in Golden-square.

To be publicly viewed two days preceding the sale, when catalogues may be had.

She did not go then.

August, 1781.

Signora Angelica Kauffman, the celebrated historical paintress, has at last yielded to the matrimonial solicitations of Signor Zucchi, and honoured him with her hand; immediately after the ceremony was performed, the new-married couple sat out for Switzerland.

Mr. Keate's Epistle to Angelica Kauffman published February 27, 1781.

[Public Advertiser], October 12, 1782.

Angelica Kaufman, whose retreat from London, if not the production of caprice more than necessity, is rather disreputable to British taste, is now at Florence, labouring in her vocation: For that she will
labour,

labour, is evident from the long catalogue of elegant designs she drew for Bartolozzi, Ryland, and other engravers.

Angelica Kaufman was born at Kostritz in Germany, and was carried young into Italy by her father, who was a painter. *Vide* Extract from Winckelman's letters in Gentleman's Magazine for July, 1784, p. 493.

TILLY KETTLE

[1740?–1786]

Kettle, another young painter, went to India [in 1770], where he soon gained 30,000 *l.* by drawing portraits of nabobs, and black merchants.

December 5, 1786.

Letters received from Aleppo, give an account of the death of Tilly Kettle, esq., in his way to Bengal; his abilities as an artist, could be exceeded only by his virtues as a man; society loses a most amiable member, and his family and friends a man endowed with every virtue which rendered him highly respected whilst living, and deservedly lamented in his death.

An account of pictures painted by Tilly Kettle is in the Supplement to the Gentleman's Magazine for 1786, p. 1145.

ANTONIO

ANTONIO RAPHAEL MENG S⁹

[1728–1779]

Pictures in England, by Mencks.

Mr. Conolly, to the knees, with a bas relief, at lady Anne Conolly's, in Grosvenor-square.

Sir Charles Hanbury Williams, in oil and in water-colours, at lord Essex's. One of the large copies at Northumberland-house.

Augustus and Cleopatra, at Mr. Hoare's at Stourhead, Wiltshire.

Mr. Farmer, a Roman Catholic, son of lady Brown, has his own portrait both by Mencks and Pompeo.

Present duke of Manchester.

DAVID OGBORNE¹⁰

[1700?–1768]

David Ogborne of Chelmsford, another painter, wrote a play called the Merry Midnight Mistake, or, Comfortable Conclusion. Comedy. 1765. [Baker's Biographia Dramatica] vol. 1, [p.] 342.

9. For Mengs see Bryan or any similar dictionary.

10. The dates supplied by Bryan correct the Dict. Nat. Biog. Walpole's edition of Baker's Biographia Dramatica was that published in 1782.

WILLIAM PATOUN¹¹

[*d.* 1783]

January 20, 1783.

Yesterday died in Maddox-street, Hanover-square, of an inflammation in his bowels, William Patoun, esq. To the most amiable manners, and the most perfect integrity and virtue he joined great learning, and a thorough knowledge of the fine arts. He had attained an uncommon degree of excellence in painting and musick. He was an adept in chemistry, and had made some important discoveries and improvements in colours, which, we hope, will not be lost to the publick. In a word, he lived highly esteemed and beloved, and died deeply lamented.

Mr. Patoun, or Paton, was a Scot, and had travelled with the second earl of Warwick, and the second earl Powis. He had discovered the manner of colouring of the Venetian School, and though he did not draw nor finish well, he had all the brightness of their colouring. His best work was a portrait of sir Grey Cooper's son. He twice copied the Venus, Cupid, and Satyr of sir W. Hamilton's Correggio.

J. B. PERRONEAU¹²

[1731-1796]

Perroneau, a French painter in crayons, came over about 1760, but staid little above a year.

11. A brief account of Patoun is given in Whitley, vol. 1, p. 196.

12. Perroneau exhibited with the society of artists in 1761. (Graves, Edwards, Bryan.)

MATTHEW

MATTHEW WILLIAM PETERS

[1742-1814]

W. Peters a fellow of that college [Exeter] and royal academician 1780. A. Woods: *History of Colleges in Oxford*, [1786, p.] 113.¹³

1786.

That the rev. Mr. Peters should reject the offer of painting a scene in Shakespeare, will be best accounted for by saying that such attempts, to do honor to the sweet bard of Avon, must have struck Mr. Peters as ridiculous; for no other objection could in reason have existed in an artist, who painted the last scene in the pantomime of Omai, without alleging that the sacredotal garb could be in the least affected by Harlequin's jacket.

The bishop who expounded the divine legation of Moses, did not deem the morality of Shakespeare unworthy of his attention: Why then should Mr. Peters be squeamish, for according to Pope,

"A Saint in Crape, is twice a Saint in Lawn."¹⁴

ROBERT PYLE¹⁵

[fl. 1754-1766]

13. Walpole has confused M. W. Peters, R.A. 1777, B.C.L. Exeter-college 1788, with Sir William Petre (1505?-1572), of Exeter-college.

14. *Moral Essays*, i, 136. The bishop, of course, is Warburton.

15. Pyle exhibited with the society of artists in 1766 and with the free society in 1761, 1762, and 1763. No. 166 in the exhibition of 1763 is called "A sailor's rendezvous." (Edwards, *Graves*.)

July

July 25, 1765.

For the Public Advertiser.

Lines written extempore on viewing the Paintings of Mr. Robert Pyle.

When good Elijah to th' eternal soar'd,
Elisha caught the spirit of his Lord;
So when death snatch'd great Hogarth from our isle,
His magic genius animated Pyle:

Charm'd, we behold that genius still survives,
And light and shade in emulation strive:
Here, in the portrait, speaks the blooming fair,
There plain rusticity, with rural air;
Here the domestic conversation woos,
And there the hum'rous sailors rendezvous.

In vain let some assume a painter's name,
Thy art's from nature, and thy pencil's fame:
Artist proceed, 'till Envy's self allow
All that a Hogarth was, a Pyle is now.

CANDIDUS.

A L L A N R A M S A Y

[1713-1784]

Allan Ramsay, painter, son of Alan the poet, was born in Scotland in 1713. Learned of Hyssing. Went to Italy, studied under Imperiali and Solimeni. Returned; practiced in Covent-garden. Went to Italy again for three or four years. Returned in 1758, and set up in Soho-square.

January

January 28, 1762. Mr. Alan Ramsay, painter, republished in a thin octavo, called the Investigator, four tracts that he had formerly printed separately. About this time he was a very frequent speaker at the society of arts and sciences.

[March, 1762.] Ramsay has done another whole length of the king, (George the Third) better than that he did for lord Bute, which has been engraved by Ryland, and was painted when the king was prince of Wales. This has more air, and is painted exactly from the very robes which the king wore at his coronation. The gold stuff and ermine are highly finished; rather too much, for the head does not come out so much as it ought. He has drawn the queen too, but it is much flattered, and the hair vastly too light. The best picture he ever painted was a head of lady Hervey, which was sent to France; it is in a hood and crimson satten. For finishing of the drapery, though the head and attitude very indifferent, none was beyond a whole length of lady Louisa Conolly. She is in pink silk flounced, and holding some grapes. His portrait, half length, of the countess of Stafford, afterwards married to lord Farnham, is very fine. She is sitting, in yellow trimmed with furs: lady Hervey has it.

[1763]. Ramsay was a frequent speaker at the society of arts and sciences. He married the niece of lord chief justice Mansfield, against his consent, and could not obtain his forgiveness.

In 1767 Adam the architect and Ramsay the painter threw

up

up heads and tails which should represent the shire of Fife in Scotland: Adam won, and was elected.

[1776. Among the friends of lady Hervey was] Ramsay the painter and author.

August 14, 1784.

On the 10th instant died at Dover, on his return from the continent, in the 71st year of his age, Allan Ramsay, esq., principal portrait painter to their majesties: by the death of Mr. Ramsay the polite and literary world have sustained an irreparable loss, as few men have exceeded him in correctness of taste, brilliancy of wit, or soundness of understanding; his writings bear the stamp of all these excellencies. His publications are numerous and various—several of them on political subjects, in which is displayed much useful knowledge of the constitution of his country, for which he was ever a strenuous and disinterested advocate: by his death the community is deprived of one of its most respectable members, his family and connections of one of the best of friends.

This is a very exaggerated account. Ramsay had parts and knowledge, and in some of his pieces had wit, but nothing is less true than his having been a friend to the constitution of his country, at least not to the liberty of it. He was bred a zealous Jacobite as his father Allan Ramsay the poet had been; and in 1745 the son set out for Scotland to join the rebels, but heard of their defeat before he reached them. He was continually writing anonymous essays in the papers in behalf of prerogative—and frequently wrote other letters in the newspapers ascribing
his

his own pieces to young men of quality who were in fashion for parts and politics.

Ramsay married a niece of lord Mansfield against the consent of the latter who would never see her or him; and had one or two daughters, of which I think only one survived and married a Mr. Campbell. Ramsay had a great quarrel with Strange the engraver, for the latter's refusing to engrave lord Bute's picture, Strange being a more conscientious Jacobite than Ramsay; though not very honest in his sales of pictures. Strange mentions their quarrel in his book.

[August, 1784.]

For the Morning Herald.

Mr. Editor,

The papers having mentioned the death of Allan Ramsay, esq., portrait painter to his majesty, it put me in mind of a letter in my possession, which was written by his father, the famous Scotch bard, to Mr. John Smibert, a portrait painter who left England with dean Berkley, afterwards bishop of Cloyne, to settle in Bermudas; that project miscarrying, Mr. Smibert went to Boston, married, and died. As the letter gives some account of Mr. Ramsay, in his youth, it may serve to illustrate any future anecdotes of English artists, and not be unexceptable to both painters and poets.

I am, Sir,

Your most obliged servant,

JOHN GREENWOOD.

Leicester-square, August 24, 1784.

(Copy)

(Copy)

To Mr. John Smibert, in
Boston, New England.

“My dear old friend, your health and happiness are ever an addition to my satisfaction. God make your life ever easy and pleasant—half a century of years have now row’d o’er my pow, that begins now to be lyart, yet thanks to my author, I eat, drink, and sleep as sound as I did twenty years syne; yes, I laugh heartily too, and find as many subjects to employ that faculty upon as ever; fools, fops, and knaves grow as rank as formerly, yet here and there are to be found good and worthy men, who are an honor to humane life. We have small hopes of seeing you again in our old world; then let us be virtuous, and hope to meet in heaven. My good auld wife is still my bed-fellow; my son, Allan, has been pursuing your science since he was a dozen years auld—was with Mr. Hyssing, at London, for some time, about two years ago; has been since at home, painting here like a Raphael—sets out for the seat of the beast, beyond the Alps, within a month hence—to be away about two years.—I’m sweer to part with him, but canna stem the current which flows from the advice of his patrons, and his own inclinations.—I have three daughters, one of 17, one of 16, one of 12 years old, and no re-waly’d dragle among them, all fine girls. These six or seven years past I have wrote nae a line of poetry; I e’en gave o’er in good time, before the coolness of fancy that attends advanced years should make me risk the reputation I had acquired.

Frae twenty-five to five and forty,
My muse was nowther sweer nor dorty;
My Pegasus wad break his tether,
E’en at the shagging of a feather,

And

And throw ideas scour like drift,
 Streaking his wings up to the lift,
 Then, then my saul was in a low,
 That gart my numbers safely row,
 But eild and judgment gin to say,
 Let be your sangs, and learn to pray.

I am, Sir, your friend and servant,

ALLAN RAMSAY.

Edinburgh, May 10, 1736.

This letter [Ramsay to Smibert] was reprinted in the Gentleman's Magazine for September, 1784.

[1785] While Ramsay was at Florence just before his death, he, a captain Merry who had been in the horse guards, had sold out and lived at Florence, and one Buignon, a Swiss and governor to Mr. Dawkins, composed and printed there a very thin collection of poems, to each of which their initials were affixed, with this title, "The Arno Miscellany, being a Collection of fugitive pieces written by the Members of a Society called the Oziozi at Florence, printed in the Stamperia Bonducciana, 1784." Ramsay brought a few copies to be distributed by his sister, as was done after his death.

SIR JOSHUA REYNOLDS

[1723-1792]

Joshua Reynolds, painter, born at Plympton in Devonshire.
 Son

Son of a grammar-school-master there; nephew of Mr. Reynolds, fellow of Eton College, was designed for a surgeon, took to painting. On the peace of 1748, lord Edgcumbe got commodore Keppel to take him in the first squadron that went to the Mediterranean and carry him to Italy.

Reynolds removed from Newport-street to Leicester-fields, where he bought a house and built a large room for pictures, of which he bought many, January, 1761.

Mr. Thomas Pelham, one of the lords of trade, has a large landscape with buildings and figures, by Mr. Joshua Reynolds, the portrait-painter, which he began at Rome.

1761. Reynolds has drawn a large picture of three figures to the knees, the thought taken by Garrick from the judgment of Hercules. It represents Garrick between Tragedy and Comedy. The former exhorts him to follow her exalted vocation, but Comedy drags him away, and he seems to yield willingly, though endeavouring to excuse himself, and pleading that he is forced. Tragedy is a good antique figure, but wants more dignity in the expression of her face. Comedy is a beautifull and winning girl—but Garrick's face is distorted, and burlesque. Lord Halifax has given him 300 *l.* for it!

Reynolds has made a sketch of the king's wedding, taken from the music gallery in the chapel.

Reynolds did a small landscape for a friend for over a door. It was brightly coloured with spirit, and force of light, and
rudely

rudely coloured as being to hang high. A gleam of light falls on a river on the foreground.

[August 6, 1763.]

A certain nobleman of high distinction, has employed the celebrated Mr. Reynolds to draw his portrait, together with that of his secretary, in which the latter is represented with a scroll in his hand, to denote his presenting him with the preliminaries of peace.*

[*St. James's Chron.*

* Lord Bute and Jenkinson.

Pindaric ode on painting, addressed to Joshua Reynolds; in quarto. Published in May, 1768.

Sir Joshua Reynolds the painter was knighted by the king in April, 1769.

Sir Joshua Reynolds built a small house on the brow of Richmond hill.

1776.

To the Printer.

Sir,

The following jeu d'esprit was the production of the present dean of Derry, Dr. Barnard, who advanced in conversation with sir Joshua Reynolds and other wits, that he thought "no man could improve when he was past the age of forty-five." Johnson (Samuel) who was in company, with his usual elegance and polished graces, immediately turned round to the facetious dean, and told him that he was an instance to the contrary, for that there was great room for improvement in him (the dean)

dean) and wished he'd set about it; upon which, the dean the next day sent the following elegant bagatelle to sir Joshua Reynolds and the same company: If you think it worth your inserting, I may venture to say it will please many of your readers, among the rest

Your humble servant,

REGULUS SECUNDUS.

Bath, October 12.

To Sir Joshua Reynolds and Co.

By the Dean of Derry.

I lately thought no man alive,
Cou'd e'er improve past forty-five,
And ventur'd to assert it;
The observation was not new,
But seem'd to me so just and true,
That none cou'd controvert it.

"No, Sir," says Johnson, "'tis not so,
"That's your mistake, and I can shew,
"An instance if you doubt it;
"You, Sir, who are near forty-eight,
"May much improve, 'tis not too late,
"I wish you'd set about it."

Encourag'd thus to mend my faults,
I turn'd his counsel in my thoughts,
Which way I shou'd apply it;

Learning

Painters of Portraits.

Learning and wit seem'd past my reach,
 For who can learn when none will teach?
 And wit—I cou'd not buy it.

Then come, my friends, and try your skill,
 You can inform me if you will,
 (My books are at a distance.)
 With you I'll live and learn, and then
 Instead of books, I shall read men,
 So lend me your assistance.

Dear *knight of Plympton, teach me how
 To suffer with unruffled brow,
 And smile serene like thine;
 The jest uncouth, or truth severe,
 To such I'll turn my deafest ear,
 And calmly drink my wine.

Thou say'st, not only skill is gain'd,
 But genius too may be attain'd,
 By studious imitation;
 Thy temper mild, thy genius fine,
 I'll copy till I make thee mine,
 By constant application.

Thy art of pleasing, teach me, Garrick,
 Thou,† who rever[s]est odes pindaric,
 A second time read o'er;
 Oh! cou'd we read thee backwards too,
 Last thirty years thou should'st review,
 And charm us thirty more.

If

If I have thoughts, and can't express e'm,
Gibbons shall teach me how to dress 'em
 In terms select and terse;
Jones teach me modesty and Greek,
Smith how to think, Burke how to speak.
 And Beauclerc to converse.

Let Johnson teach me how to place,
In fairest light, each borrow'd grace;
 From him I'll learn to write;
Copy his clear familiar style,
And from the roughness of his file,
 Grow like himself—polite.

* Sir Joshua Reynolds.

† Garrick being asked to read Cumberland's Odes, laughed immoderately, and affirmed that such stuff might as well be read backwards as forwards, and the witty Roscius accordingly read them in that manner, and wonderful to relate! produced the same good sense and poetry as the sentimental authour ever had genius to write.

November 30, 1776.

The provost and senior fellows of the university of Dublin, have conferred the degree of Doctor of Laws, by diploma, on sir Joshua Reynolds, president of the royal academy of London.

These lines I received anonymously in a letter June 3, 1779.
They are very unjust; Mr. Colman was a writer of more parts
than

than Mr. Garrick. They were probably written by some author whose piece Mr. Colman as a manager had rejected:

[Broadside.]

On seeing the portrait of little Coleman by sir Joshua Reynolds, with other portraits by the same hand, of Johnson, Robertson, Garrick, Goldsmith, Burke, &c.

When Coly's picture I discern'd
 Thrust in among the wise and learn'd,
 With Johnson, Robertson confounded,
 By Garrick, Goldsmith, Burke surrounded,
 I know (said I) that sneaking air,
 But what the deuce brought Coly there?
 Reynolds, beneath, to crown the whim
 Should write, "see how we apples swim."
 Crito perceiving my surprise
 Step'd up, and smiling thus replies,
 "I see you wonder, so did I
 At Coly in such company,
 But think, and moderate your rage
 Ours is a strange promiscuous age,
 Observe the senate, Bob the waiter [*]
 Sits there like any grave debater,
 And when the question's put goes forth
 For ay or no like Fox or North.
 Arnold and Putnam now appear
 With names which Howe and Clinton wear,
 Each ranks a general and warrior

Tho'

Tho' this a boatman that a farrier.
Each wight in Scotland who retails
Three farthings worth of pins or nails,
By courtesy of northern fashion
Is styl'd a merchant thro' the nation.
Thus piddling Coly who by fate
Seem'd born but humbly to translate,
Tho' destitute of all pretence
To genius, fancy, parts, or sense,
By fathering scenes which Garrick writ,
Now takes his place with men of wit:
And as the bardling first was known
To fame, by labors not his own,
Now may the touch of Reynolds save
The mungrel's likeness from the grave:
Drawn by a hand of such deserving,
Even frogs and toads are worth preserving."
Hay-market.

[*] Robert Macreth, member for Castle-rising, had been a waiter at Whites.

Verses on sir J. Reynolds's painted window at New-college, Oxford, by T. Warton. Quarto. Dodsley, May 8, 1782.

March 7, 1785.

Consolitary Stanzas,

Addressed to Sir Joshua Reynolds, upon seeing Hone's celebrated Picture of the Conjuror.

"Dear

“Dear knight of Plympton” never fear
 The taunting jest, and idle sneer;—
 Nor heed the Conj’ror’s wand!
 What tho’ the *studies he has raised,
 Shew how absurdly you’ve been praised,
 He, and his rod be d—n’d!

What’s Raphael, Guido, and the rest?
 Poor dogs, sir Joshua, at the best!
 If no idea bright,
 They lose,—without Hone’s demi-devil
 Like Bow-street runner,—most uncivil,—
 Bringing the theft to light!

Such rude detections are not clever;
 But ridicule can’t live for ever!
 —’Tis well †“your colours fly,”
 For tho’ the models ne’er decay,
 Yet will the copies fade away,
 And with them, satire die!

CARRASCO.

* The technical expression for an attitude or design.

† An allusion to the ironical compliment, paid some years since to sir Joshua, which said, he “came off with flying colours!”

[April, 1785.]

Sonnet,

Fastened a few days since to the frame of sir Joshua Reynolds’s portrait of himself, at the royal academy.

Sopra

Sopra il Retratto del Cavaliere Reynolds, dipinto da sé stesso.

Ecco il Raffaell Inglese, ecco l'idea
Del nobil genio, e del bel volto, in cui
Tanto Natura de' suoi don ponea,
Quanto egli tolle a lei de pregi sui!
Un giorno ei qui, che preso a sdegno avea
Sempre far sulle tele eterno altrui,
Pinse se stesso; e pinger non potea
Prodigio che maggior fosse di lui.
Quando poi Morte il dappio volto e vago
Vedrà, sospeso il nero arco fatale,
Qual, dirà, è il finto, e il vero? e qual impiago?
Impiaga questo inutil manto, e frale,
L'Alma diralle, e non toccar l'immagine,
Ciascuno di noi due nacque immortale.

1785.

Sir Joshua Reynolds's last discourse¹⁶ to the royal academy was observed to be much more incorrect in the style than any of his former, and was therefore supposed to have wanted the assistance of his friend Dr. Johnson, who was dying when it was composed. If Dr. Johnson aided sir Joshua in his discourses, he was kinder to them than to his own compositions, for they are elegant, and have none of Johnson's awkward pedantic verbosity and want of grace. I have rather thought, that Mr. Burke, a far more polished writer than Johnson, assisted sir
Joshua

16. Not his last as we know it, but his twelfth, delivered December 10, 1784.

Joshua—if he was assisted. His last discourse may have been affected by his paralytic stroke, though he is so well recovered of it, that a few of his latter works have great merit, particularly his head of lord Hertford. His partizans cry up his Venus greatly; I confess I do not admire it. So far from possessing any dignity as a goddess, it does not rise even to the rank of nymph—unless of a nymph of Drury. Though the c[o]louring is rich, it is dirty, and the limbs have little roundness. The Cupid is an ugly brat, and the trees have a glaring want of harmony. The figure is so grossly indelicate, that I asked him whether he meant to have it engraved for a frontispiece to the Bible, which Dr. Johnson on his deathbed had made him promise to read every Sunday.

Effect is sir Joshua's principal object in every picture, and in one of his discourses he displays his attachment to it. It ought to be one of the principal objects in large historic compositions, but surely not the principal study and view of a painter of portraits. On the contrary it is very blameable in a single figure to neglect details as sir Joshua has almost always done. The drapery and lower parts which are nearer to the eye, ought by no means to be executed slovenly—much less the hands, in which Vandyck shone, and in which Reynolds is most faulty. In the portraits of the three ladies Waldegrave, the hands are exceedingly ill-drawn and not more than dead coloured. Their gowns represent nor silk, nor sattin, nor linnen, nor cloth; while the
lock

lock and key of a table at which they are working, is finished with a Dutch exactness, and shows that it was executed by one of sir Joshua's journeymen.

Sir J. Reynolds has painted a very fine whole length of the duc de Chartres in a Hussar's dress, with a horse by him. The drapery much better finished than is usual to sir Joshua. 1785.

In 1785, the empress of Russia ordered sir Joshua Reynolds to paint a picture for her, and left the subject and the price to him. He fixed on the Infant Hercules strangling the serpents from Pindar's description. It was a miserable choice, not only as the story is not one of the happiest instances of Greek mythology, but is an old threadbare tale. He ought to have chosen a subject that either related to Russian or English history. There was one that would have embraced both countries and complimented both, viz., the moment when Peter the Great in the dock yard at Deptford addressed himself to work as a shipwright. What a fine contrast might have been drawn, as Peter threw off the imperial mantle, and prepared to put on trowsers, between the sullen indignation of his Russian attendants, and the joy of the English tars at seeing majesty adopt their garb! Peter learning navigation here in order to give a navy to his own country—how flattering to both nations! how superior to the passions of a nursery, and the common expressions of affrighted parents! Pindar's words could give dignity to the theme, but the pencil that can only represent nature, can give
no

no novelty to such an occurrence. The parents would feel the same emotions if two large rats had got into a cradle. Their being serpents does not exalt the accident.

Lord Carlisle's verses to sir J. Reynolds. 1790.

Full account of sir Joshua Reynolds in Gentleman's Magazine for February [1792].

Burial of sir J. Reynolds in St. Pauls, and his character by Burke, *vide* magazines for February and March, 1792.

Sir Joshua Reynolds's models, casts and duplicate prints sold by auction at Greenwood's, Leicester-fields, April 16, 17, 1792.

George Simon second lord Harcourt begging of his father one *acre* out of the park for a flower garden, and placing several busts of poets in it with inscriptions, and keeping an album there for persons to write some sentence, sir Joshua Reynolds the painter wrote, "This is a Wiseacre!"

SPIRIDIONE ROMA¹⁷

[1737[?]—1787]

Spiridione Roma, a poor painter from one of the Greek islands, came to England some time about the year 1770, and was employed by John Chute esq. in painting his chapel at the Vine for about two years; but being very idle, was dismissed, and set up in London as a painter of portraits. In 1779 he engraved

17. Roma exhibited with the royal academy in 1774, 1775, 1777, and 1778. (Edwards, Graves, Bryan.)

graved and published a print of Mary queen of Scots and her son James about three years old, in Drapers-hall, said to be painted by Zuccherò; but it is not clear that he ever saw her, and still less in Scotland; nor, I believe, did she ever see her son after he was a year or two old. Roma modestly affixed a stamp to the print of a flaming heart surmounted by a wreath of laurel, with an inscription in Greek, Καρδία τοῦ Roma Λονδρα which is not Greek, but Italian, and the date of the year.¹⁸

Gentleman's Magazine, August, 1789. [p.] 701.

Anecdotes of Spiridione Roma.

Mr. Urban,

July 21.

A few pages of your Miscellany may not, perhaps, be uselessly employed in preserving the memory of a person whose name has occasionally occurred in it. Although the writer has no claim to the talents of a biographer, he is willing, before the fleeting traces are obliterated from his mind, to recall and preserve those images in a publication he much values.

Spiridione Roma was a native of Corfû, a small island at the entrance of the Adriatic, subject to the Venetian state. He came to England, it may be presumed, soon after the year 1770; for the first knowledge the writer had of him was about 1776, when he had been in this country a few years, and was a tolerably good master of the language. He was principally known in the metropolis as a cleaner and repairer of paintings,

18. "Roma's heart, London," and the date. Many copies of the engraving in various states have been examined, but we have found none with the stamp and Greek inscription. Walpole's copy is described as a "first state" (cat. of engraved ports., sold June 13, 1842, lot 44).

ings, in which science his skill was great; and he was apparently possessed of considerable chemical knowledge. Though he was very reserved on the subject of the materials of which his liquid was compounded, and bought them at different shops lest any suspicion should be entertained of his composition; yet he was fond of shewing his process, which appeared to be dissolving the varnish and dirt which adheres to the painting, and which he removed with a small ivory scraper without any injury to the body of colour on the canvas. His first introduction into the city was by accident. In the preparation for some entertainment at Haberdashers-hall, a picture fell on a man's head, and, as Roma in his imperfect English used to express it, *the man passez through it*; in the dilemma, some of Mr. Hoffman the confectioner's men recollected a countryman who was famous for the repair of pictures, and recommended Roma. By this means he became acquainted with the respectable clerk of that company, and through him was introduced to the Drapers, whose pictures he cleaned, particularly the celebrated one of Mary queen of Scots, on which subject a controversy arose in your magazine, vol. XLVIII,* which was continued in some subsequent publications. He was also employed by that company to paint the portrait of John Smith, esq., the clerk, and Mr. Thomas Bagshaw, the upper beadle, the latter of which is the best portrait he ever executed, and undoubtedly a strong likeness. The portrait of Mr. Smith has been since removed to give place to one painted by Gainsborough, the last work of that master. After the Drapers, Roma was employed by the Goldsmiths, to whom he also gave general satisfaction. And this led him to a greater work, the repair of the portraits of the royal family and judges in Guild-hall, which he was permitted by the Goldsmiths' company to execute in the apartments belonging to their hall. Many of these paintings were certainly in very bad condition, and cost him

him much labour to repair, particularly that of George the First, which he exhibited in shattered fragments of an inch square, and which he perfectly restored to its original state. At the conclusion of this work he was involved in a long contest with the corporation respecting the payment, in which, perhaps, from his want of acquaintance with the mode of transacting business by contract, he was too ready to think himself unhandsomely treated by the members of that body. Soon after this, he had a scheme in agitation for repairing the paintings in the dome of St. Paul's, on which he spent much time, but which was never brought to bear, principally owing to the ill health of two of the trustees at that time, Dr. Cornwallis and Dr. Lowth, and the fluctuating situation of the lord mayor, the other trustee by right of office. It is much to be lamented that a work of such magnitude, for which the zeal and activity of Roma was peculiarly suited, could not be effected. Amongst other projects connected with it, he had one for erecting a scaffold at a small expence, which was to be independent of the building, and of a proper size for him to execute the work. The only other public company by whom he was employed was the Fishmongers, whose valuable paintings he put in order not long before his death; but such was the condition of the celebrated paintings of fish, which form the principal ornament of one of their parlours, that they required little aid from his hand. A friend of Roma's, who was materially assisting to him in his undertakings in the city, had a scheme of inserting in the Gentleman's Magazine an accurate account of the several collections of paintings in the company's halls, which was in part only compleated by the account of Fishmongers,† Drapers, and Joiners.‡ A valuable addition might be made by the survey of Leathersellers'-hall,§ in Little St. Helen's, a building which escaped the fire, and appears worthy the notice of the antiquary.—Mr. Roma never attained any eminence as a painter; his
portrait

portrait of Mr. Bagshaw, already mentioned, was his *ne plus ultra*. His work at the India house, of which there was an account in your vol. XLVIII, p. 628, which was executed by the patronage of his friend Mr. Wheeler, will speak its own merits. His drawing of Mary queen of Scots, from which Mr. Bartolozzi executed the engraving, was correctly and neatly done.

It was not in the city alone that Roma found employment; he was patronised in particular by a noble gentleman, whose delicacy might perhaps be offended at the public mention of his name, but who is eminently known as the friend of science, and of its professors. Towards the close of his life he was also employed by lord Egremont, and others of the nobility, collectors and amateurs of painting. With the enthusiasm of a southern clime, Roma brought over much of its irascibility; he was zealous and indefatigable in the pursuit of his plans, but hasty, and jealous of any interruption in them. In the country in which he resided, as he could have no other method of evincing his resentment, he was perpetually involved in suits of law with discarded servants, hackney-coachmen, or persons by whom he had been employed. The energy with which he spoke of his own performances, and the censure he was apt to deal out upon those of other persons, disgusted many persons who were well acquainted with his manners, and even led some of those who were his friends to call him *un peu charlatan*. With all this pretence, he had, however, an open and generous mind, alive to the sentiments of gratitude and the finer feelings of natural affection. He brought to England a wife, apparently not of the same country as himself, certainly not of the same religion. Her he lost in the year 1778, of a decline, but scarcely ever spoke of her without expressions of the most enthusiastic and delicate regard. She left him three children, two daughters and a son, of whom he was also passionately fond, but whose education,

education, for want of a thorough knowledge of the English manners and customs, and too much attachment to his own particular sentiments, it is feared he neglected. He was a member of the Greek church, with all the bigotry that attaches to a zealous believer in the infallibility of a system which has, at least, to plead antiquity for its base. The freedom of religious discussion, which a century of toleration has introduced into this country, was a matter of infinite astonishment to him; and he was little less surprised at hearing of a sect who were satisfied with the everlasting state of infants dying unbaptized, than an inhabitant of Great Britain would have been with the intelligence of a sect who devote their children to a sacrifice by fire.

Whatever were Roma's doctrinal sentiments, he appeared to have just and proper notions of the principles of morality; and it is a matter of concern that he should, by entering into visionary projects, have given some persons reason to suspect him of duplicity, and, as they said, fraud. That he was involved to a great degree, the writer of this memorial well knows; but is willing to hope his conduct towards his creditors was rather the effect of embarrassment, than arising from a depravity of mind. When a man engages in schemes much beyond the utmost extent of his ability, it is not surprising that he should be induced, in some instances, to deviate from the strict path of rectitude. Mr. Roma unfortunately thought himself a judge of merit, and was a considerable purchaser of paintings, at a time when his own circumstances were embarrassed, and he had no prospect but that of his own profession, and the re-disposal of that which came to him, possibly not on the best terms.—In the midst of his pursuits, in the summer of the year 1787, he was taken off by a sudden apoplectic stroke at the house of an attorney in St. James's, with whom he was transacting business, having only time to offer an ejaculation to Heaven for the protection
of

of his orphans. He had the appearance of a man of fifty years of age, dark complexion, with much of the Italian in his aspect, and a good deal of animation in his countenance, especially when engaged in interesting conversation. He never could be prevailed on to commit his recipe for his composition of the liquid he used in picture-cleaning to paper, though strongly pressed to it by one of his best friends; and as he always worked at home under lock and key, it is feared his knowledge, whatever it was, perished with him. May his errors share the same fate! and all that is remembered be his warm attachment to this country, his professional skill, his domestic affection, and his generous and liberal mind!

* See vol. XLVIII, pp. 585, 629, 643; vol. XLIX, pp. 136, 231. This picture was engraved for him by F. Bartolozzi, 1779, for a subscription of 15s. Edit.

† Vol. LVIII, p. 43.

‡ *Ibid.*, p. 44.

§ Barbers-hall is described, LIII, p. 36.

GEORGE ROMNEY

[1734-1802]

Mr. Romney the painter returned from Italy at the end of 1775, and took a house in Cavendish-square. Mr. Richard Cumberland published two odes in 1776, and wrote a dedication to Mr. Romney, prefixed to them.

Mr. R. Cumberland's two odes printed in 1776 are dedicated to Mr. George Romney the painter.

He

He is also much celebrated in a poem addressed to him by Mr. Hayley in 1778.

FRANCIS RUBENSTEIN¹⁹

[*d.* 1762]

March, 1762.

To be sold by auction, by Miles Nightingall, on Tuesday next the 9th instant, by order of the administrator,

The household furniture, pictures, prints and drawings, (many of which are by Mr. Worlidge) the wearing apparel and other effects of Mr. Francis Rubenstein, painter, deceased, at his late dwelling-house, being the first on the right hand from Broad-street, near Carnaby Market.

To be viewed on Monday the 8th, and till the sale, which will begin punctually at twelve o'clock.

Catalogues will then be delivered as above, and at Mr. Nightingall's in Golden-square.

JOHN RUSSELL

[1745-1806]

May 22, 1772.

This day are published, price 5 s. sewed, (dedicated, by permission, to his grace the duke of Chandos,)

Elements

19. Walpole thus annotates this cutting: "I never heard of this man." He exhibited with the society of artists in 1760 and 1761 and was a painter of portraits in oil, draperies, and still-life. (Edwards, Bryan, Graves.)

Elements of Painting with Crayons; including the most approved method of preparing the crayons for painting. By John Russell, portrait painter, and pupil to the late celebrated Mr. Francis Cotes.

Printed for J. Wilkie, at No. 71, in St. Paul's Church-yard; and J. Walter, at Charing-cross.

W. STAVELY²⁰

[*fl.* 1785–1805]

Stavely, a young carver of York, who had been instructed by Mr. Mason the poet, in the latter's new discovered art of oiling drawings in water-colours, came to London and settling in George-street Hanover-square, 1785, painted small oval portraits from the life with success.

GILBERT STUART

[1755–1828]

November 27, 1787.

Mr. Stewart, the portrait-painter, is not gone to France, but to Ireland; when[ce] it is probable he will embark for America:—where it is hoped his merit will find an asylum, preferable to what he experienced in England.

20. Stavely exhibited with the royal academy from 1785 to 1805. He was probably William Stavely (1754–1811) of Stonegate, Yorks. (Graves, Burke's Landed Gentry.)

WILLIAM

WILLIAM THOMPSON

[1730?–1800]

Hanover-square, February 16, 1762.

The following lines were extempore, by a gentleman, on seeing some pictures that were done by Mr. Thomson.

The works of nature we so often find,
The wonder ceases—with our knowledge—blind!
While those of art, delight our fancy more,
When Thomson copies, what we saw before!
His gift of painting is a grace divine!
To copy nature, every shape and line;
And she twice happy in the rival's strain,
Agrees that Thomson is herself again.

FRANS VAN DER MIJN²¹

[1719–1783]

Mr. Francis Vandermyn, portrait painter, and a humourist, died in 1783, aged 68. See *Gentleman's Magazine* for August, 1783 [p. 718].

Thursday, August 28, 1783.

On Wednesday last [*i.e.* August 20] died at his lodgings in Moorfields, aged 68, Mr. Frank Vandermyn, a very eminent portrait painter; he was so attached to his pipe and his porter, that he would not paint the

21. Van der Mij n is noticed in *Dict. Nat. Biog.* under his father Herman. He exhibited with the free society from 1761 to 1772. (Edwards, Graves, Bryan.)

the portrait of even the first character in the kingdom, unless he was indulged with his pipe at the time, and for which reason he lost the painting of many. His likenesses were good, and his fancy heads, which consisted of Turks, Jew Rabbies, and Circassians, are justly admired.

LOUIS MICHEL VAN LOO²²

[1707-1771]

February 14, 1765.

To the Printer.

Although our nation is esteemed to favour arts and sciences, and reward them in a more ample manner than any other in Europe, I cannot help observing, that envy and calumny often prove destructive to the most superior talent. The famed Mr. Louis Michel Van Loo, principal painter to his Catholick Majesty, and formerly rector of the royal academy at Paris, has resided in this metropolis for these several months past, and his name (which needs no encomium) ought to have guarded him against the fatal strokes of envy: But what can withstand the malice of man! Many reports have been spread abroad relating to this gentleman, which are without the least foundation. It was said, that he was of so haughty a temper as to refuse admittance to such who came to his door; and even, when every one was forced to admire his first portrait, which is that of his excellency count de Guerchy, his enemies did not fail to say it was the only likeness he ever drew; but this falls short of its aim. The English gentlemen who have been at Paris are too well persuaded of the great likeness that reigns ever in his paintings; nay, the grand portrait of his most Christian Majesty, which is put up in the
apartments

22. Brother of Carlo and son of John Baptist, he is noticed in Edwards and Bryan.

apartments of Versailles, the copy of which is in the possession of the duke of Bedford, and which was universally admired when exhibited at the Louvre, is itself a proof of the injustice of these assertions. The price of his heads are 25 guineas, and not 50, as was industriously reported; and far from shutting his door to strangers, I myself am witness of that politeness with which he receives every one; and I esteem too much so great a man to defer one moment to contradict what has hitherto so maliciously been set forth in the many circles where I have been. Many people imagine that he left England some time ago, on a report which is as false as the rest; wherefore, that no one may doubt of his being still in London, I take this opportunity to acquaint the publick, that he lives in Jermyn-street, at No. 12, opposite Dr. Hunter's, which is the second door from the corner of St. James's Church-yard.

ANGLUS.

JOHN ZOFFANY

[1733-1810]

John Zoffanii in 1771 was going to Italy, as it was said, to buy pictures for the king; but then engaged to go to the South Seas with Mr. Banks and Dr. Solander. That project failing, he resumed his former scheme, and sold his villa, &c. He then went to Italy to draw views of the Tribune at Florence and other things at Rome, with portraits in them for the king.

July 14, 1772.

To be sold by auction, by Mr. Christie, on the premises, on Monday next, at one o'clock,

The

The improved lease of a pleasing villa, with coach houses, stabling and convenient offices, pleasure grounds tastefully laid out, and lawns refreshed with canals, in the whole between seven and eight acres, the property of John Zoffany, esq.

The above premises are situate near the six mile stone on the road leading to Brentford.

At the same time will be sold by auction the neat household furniture and other effects.

To be viewed on Friday and Saturday next.

Particulars and Catalogues may be then had.

Zoffanii returned to England in 1779, and brought with him his curious picture of the Tribuna at Florence.

Zoffanii went to India in 1783.

August 18, 1789.

Zoffani, the painter, arrived a few days ago from India, in more wealth than health—he sailed from Calcutta in an Imperial ship, but put himself on board the *sir Eyre Coote* at St. Helena.

ANECDOTES OF PAINTING, &c.

CHAP. III.

Painters of History, Landscape, Etc.

GEORGE BARRETT

[1728?–1784]

MR. GEORGE BARRETT, landscape-painter, became bankrupt, and his pictures were sold by auction May 9, 1771. In this sale was a good picture in a very coarse style, but with humour, of a fidler, with a fawn, an ass, and a cock, by Daniel Boon.

JAMES BARRY

[1741–1806]

Barry, the Irish painter, published a book on protection of the arts in 1775.

January 15, 1778.

To the Editor of the General Advertiser, &c.

Sir,

You will be good enough to insert the following verses in your elegant

gant and useful paper. They are written on a gentleman who is struggling, in his line, to do that honour to this country, which Apelles and Zeuxis bestowed on Greece, and Raphael, Titian, and Michael Angelo, conferred on Italy. As the pursuit of fame, and the acquisition of wealth, in his profession, are almost incompatible, this great man, I hear, has given up the eclat of the day for the splendor which will in future times accompany his name, and travel down with it to posterity. As a patriot, I am grateful to the man whose disinterested labours are likely to extend the reputation of my country. And as a man, I reverence the firmness and virtue of a character, which adds another ornament to human nature.

I ought, perhaps, to ask pardon for not apprizing him of my intention to publish these verses. But as it would, no doubt, frustrate my design, I have ventured to steal them into the world, and I am sure they will be less acceptable to him to whom they are addressed, than (I have the vanity to think) to many of your readers.

I am, Sir,

your constant reader,

and occasional correspondent,

A FEMALE.

To James Barry, Esq. R.A.

Barry, proceed! like Milton's, let thy name
Exalted shine, and endless honours claim—
Prais'd, like him, by works that ne'er can die,
And firm, like him, in virtuous poverty.
By thee Athenian arts through Britain breathe,
Now round her brow shines every grateful wreath;

Gray

Gray smites the lyre, by furious Pindar strung,
And Grecian thunders roll from Chatham's tongue;
Homer revives in Milton's mighty line,
And great Apelles lives again in thine.
In courts let insects spread the gaudy wing,
For kings let Reynolds paint, and Whitehead sing—
Thee, Barry, thee, no vulgar Muse surveys,
For thee her harp to string, her voice to raise,
Unbrib'd she tries! O may her kindling lyre
Glow, like thy pencil, with the purest fire!
Unfetter'd may she sing, erect, and free,
Or stooping bend, O Truth, alone to thee!
Whoe'er, like thee, to virtue's summits strains,
Defies the tyrant, and the slave disdains,
To haughty shrines no servile incense brings,
To peers no pimp, no prostitute to kings—
Alone, and struggling, nobly strives to raise,
Above the Roman's boast, thy country's praise.
On toils like these that country sure will smile,
And view the rising glory of her isle
With partial eyes—but if a barbarous age
No taste enlightens, and no charms engage,
And all is Stygian gloom, till some kind ray
Dispels the darkness, and restores the day,
E'en West, like learned Raphael, will appear,
And muddy Dalton hold a prince's ear;
Palladio's spirit from the tomb will cry,
Whilst Chambers' Babels, pierce th' indignant sky—
Barry, neglected moves, reserves his fires,

And,

And, like a sun eclips'd, behind the cloud retires.
 So when the sister art her lyre first strung,
 Milton to few, to numbers Blackmore sung,
 And every lane with Crook and Shadwell rung. }
 Yes, let the owls thro' glooms ill-omen'd fly,
 Whilst darkness low'rs, and fogs involve the sky;
 The murky reign soon ends, for lo, appears,
 The scienc'd ray, and round the region cheers,
 Then every plume for nobler flights addrest,
 Fierce, like an eagle, from his craggy nest,
 You spring to the bright sun, your pinions raise,
 Sport in his beams, and drink his purest blaze—
 The meaner tribes their monarch view on high,
 And all the groves resound with harmony.

A.B.C.

WILLIAM BELLERS

[*fl.* 1761–1774]

Mr. Bellers, printseller in Popping's court Fleet-street, has drawn a great number of views, some of which have been engraved and published, particularly his prospects of lakes in the north of England. [1762]

ROBERT CARVER

[*d.* 1791]

January 9, 1779.

In justice to the several artists concerned in painting the scenes of the
 new

new pantomime, called *The Touchstone*, the public should know that the first sea view, with the change to the Italian landscape; the illumination of the city of Paris; the last scene, and some others, were painted by Mr. Carver:—The Gate of St. Antoine at Paris, and the cottage near Vauxhall, and much of the inn-yard, by Mr. Hodgins:—The view of Whitehall, and some of the other scenes, by Mr. Garvey:—And the gaming-room, with its change into the Temple of Fortune, by Mr. Richards. The applauded transparent figures were painted by Mr. Rigaud of Titchfield-street.

A N D R E A C A S A L I

[1720?–1783?]

[Public Advertiser], March 1, 1762.

Chevalier Casali begs leave to acquaint the nobility, &c., that he shall sell all his pictures on Tuesday and Wednesday, the 23d and 24th of March, at Messieurs Prestage's and Hobbs's, the end of Savile-row, he being obliged to set out soon after for Italy.

[Public Advertiser, March 20, 1762.]

To be sold by auction by Mess. Prestage and Hobbs, at their room the end of Savile-row, next Conduit-street, Hanover-square, on Tuesday and Wednesday, the 23d and 24th inst.

The genuine collection of pictures of Chevalier Andrea Casali, chiefly painted by himself, and are of his best performances, in history, landskips, and portraits.

To be viewed this day the 20th and to the time of sale, which will
begin

begin punctually at twelve o'clock. Catalogues may then be had gratis at Mess. Prestage and Hobbs's aforesaid.

This collection of Casali's works sold for above 800 *l*.

August 6, [1763.]

Yesterday two capital pictures, representing statuary figures of St. Peter and St. Paul, just finished by the Chevalier Cassali, were put up in the two niches over the altar piece in St. Margaret's Church, Westminster.

October 29, 1764.

It is with pleasure that we can inform the public, particularly the admirers and encouragers of the fine arts, that Chevalier Andrea Casali is returned from Italy to his lodgings in Gerard-street, Soho.

GIOVANNI BATTISTA CIPRIANI

[1727-1785]

December 15, 1785.

It is with extreme concern we inform the public of the death of Mr. Cipriani, who expired at his house near the King's-mews, yesterday morning. His indisposition was a violent rheumatic fever, which confined him to his room for some weeks previous to his dissolution. The classic elegance of his pencil will be a lasting memorial of his scientific skill, and do honor to his name, as long as the polite arts are in estimation. From his correct outline and tender colouring, the taste of the nation has received its best improvement; and the royal academy considered

ered him as the truest model of grace. Of his private virtues all who ever knew him will subscribe a ready testimony; and to those who knew him not, it is impossible to convey an idea of his friendly heart and affable manners.

Cipriani died December 14, 1785. His prints were sold by auction by Hutchins in King-street, Covent-garden, March 14, 15, 16, 1786. His pictures and drawings March 20th.

Cipriani's drawings sold by auction by Christie April 2, 1787.

JOHN COLLET

[1725?–1780]

Tuesday, August 8, 1780.

On Sunday night died at Chelsea, Mr. John Collet, well-known as an artist, for his many ingenious and moral compositions in the comic line of painting.

JOHN COLLINS

[1725?–1759?]

Account of John Collins, landscape painter, in *Gentleman's Magazine* for October, 1784, p. 741.

ALEXANDER COZENS

[*d.* 1786]

The drawings of Cosins, who wrote on the principles of
landscape

landscape and reduced them to a certain number, and who taught to draw landscape by random blots, were sold by auction in March, 1787. Mrs. Harcourt, who was daughter of Mr. Danby, widow of Mr. Lockart, and wife of general Harcourt brother of the second earl, was taught by Cosins and certainly drew admirably in that way, though she did not begin to draw at all till near thirty.

SAMUEL DIXON¹

[*d.* 1769]

March 19, 1762.

Arts Museum, at the bottom of the Haymarket.

The auction for clearing the said premises, and for the sale of the remainder of the collection of Italian, Dutch, and Flemish pictures, of Mr. Samuel Dixon, of Capel-street, Dublin; in which will be many of the performances of that ingenious and well-known artist; will not begin till Wednesday next, the 24th instant, and will continue that and the three following days, the whole to be view'd on Monday and Tuesday next, at which time catalogues will be deliver'd at the place of sale, and at Mr. Pinchbeck's, within two doors of it.

1. By 1748 Dixon had established himself as picture-dealer and painter, specializing in landscapes and flower-pieces in water-colours. He began selling his collection in 1757 in order to devote his time to "the printing of linens, cambrics and cottons from metal plates" and died January 27, 1769. (Strickland, Musgrave.)

THOMAS

THOMAS SPENCE DUCHÉ²

[*d.* 1790]

[*The Times*], April 2, 1790.

On Wednesday afternoon died Mr. Thomas Duché, a young artist of very distinguished merit, who to an uncommon degree of genius, united the strictest purity of moral conduct excellencies that seemed to add dignity to his manners and gracefulness to his appearance, both of which in him were most conspicuous and pleasing.

The death of Mr. Duché is the more to be regretted, because from the elegance and correctness of his mind he attached himself chiefly to moral and sentimental compositions, subjects hitherto little handled by artists of the English school, and which, if treated with ability, could not fail to promote the best purposes of painting.

An infant Saviour, and one or two pieces for public charities, the productions of Mr. Duché's pencil will long remain monuments of his taste and talents, which promised the greatest perfection in his art, and honour to the master under whom he studied.

To his parents, whose elevated piety can alone enable them to support such an affliction with fortitude it must be a consolation, to be entitled to exclaim with the duke of Ormond, on a similar occasion, alas, my dead son! I would not give up the remembrance of thy virtues to possess the fortunes of all the living sons in Europe.

Ostendunt terris hunc tantum fata, neque ultra.

Esse sinunt ----- Manibus date lilia plenis;

Purpureos

2. Only son of the rev. Mr. Duché, chaplain of the Asylum. (Musgrave.)

Purpureos spargam flores, animamque nepotis
 His saltem accumulem donis, et fungar inani
 Munere. -----

VIRGIL.

JOHN FRENCH³

[*d.* 1776]

May 27, 1772.

To be sold by auction by John Riley, on the premises in Bow-street, Covent-garden, by order of the assignees, tomorrow, the well-chosen collection of Italian, French, Flemish, and Dutch pictures, prints, etchings, drawings, ornaments, designs, books of perspective of that celebrated artist Mr. John French, scene-painter to Drury-lane house, a bankrupt; consisting of upwards of 250 old pictures, 3000 prints, amongst which are a great number of capital paintings, and finest impressions of the most esteemed masters of the Italian, French, Flemish, and Dutch Schools.

To be viewed till the sale, which will begin at twelve.

Catalogues at the place of sale, and of Mr. Riley, No. 71, Long-acre.

The prints will be sold next Thursday and Friday evenings at six.

Note, The house to be lett.

3. Died December 10, 1776. (Musgrave.)

GAVIN

GAVIN HAMILTON

[1730-1797]

April 4, 1764.

We hear from Rome, that Mr. Hamilton, an Englishman, has painted there some pieces which are admired even by the Italians. He has lately finished a large one representing Achilles dragging the body of Hector round the walls of Troy. In this piece nothing bloody is admitted: the chariot of Achilles occupies the fore ground: the horses are drawn in the instant of their setting off. Achilles is standing in his chariot: his attitude is firm; and the pleasure he feels in revenging himself is seen in the air of joy and fierté that appears in his countenance. The body of Hector, beautiful though lifeless, is dragging on the ground, all but the feet, which are fastened to the chariot by the heels: towards his head is a Greek soldier, whose eyes are turned towards a tower on the walls of Troy, where Andromache is fainting away in the arms of her women, amidst a croud of Trojans, some seized with fear and terror, and others penetrated with the deepest sorrow. This picture is truly dramatic; inspiring at once both compassion and horror.

The same artist has also painted the death of Lucretia. This subject, which has been so often repeated, is treated in a new manner. Lucretia is represented just expiring; her husband supports her head, and is insensible to every thing but her, whilst the affliction of her father seems suspended, and he appears to mind only Brutus, who, holding in one hand the poignard he had just drawn out of Lucretia's wound, lifts up his eyes to heaven, and seems to pronounce the oath that he will revenge her death on the Tarquins.

May,

May, 1783.

Died lately at his seat in the county of Lanark, Scotland, Alexander Inglis Hamilton, esq., of Murdostoun; by whose death a considerable family estate goes to his brother Gavin Hamilton, esq., the celebrated historical painter at Rome.

———— H A R R I S⁴

[d. 1761?]

On Friday, January 29, 1762, and the three following evenings, was a sale of prints and drawings, at Mr. Darres's, print-seller in Piccadilly over against Coventry-street; they were the collection of Mr. Harris, painter, deceased. I never heard of him. There were fine etchings of Italian masters, rare prints by Rembrandt, &c., and some fine proofs of Smith, Faithorn, and others.

J A M E S H A R R I S⁵

[1719-1789]

August 1, 1789.

Saturday, suddenly at his house in Winchester-street, Mr. Harris, an eminent painter, and one of the Common Council of Broad-street Ward.

4. The editors, like Walpole, have been unable to identify Harris.

5. James Harris, member of the painter-stainer's company, and in one obituary described as a house-painter, was common-councilman of Broad-street ward for some years. (Musgrave, Court and City Register, Royal Kalendar, etc.)

JOHN

JOHN JOSHUA KIRBY

[1716–1774]

[John] Kirby, [father of John Joshua] who published the *Suffolk Traveller*, was a house and sign-painter of Ipswich; so was his son.

Kirby [noticed in D. Lysons's account of Kew, vol. 1, p.] 209.

BARROWDALE LAMBERT⁶

[fl. 1747]

Barrowdale Lambert was a painter, and about 1747 published a play called *The Wreckers*. *Vide* [Baker's] *Biographia Dramatica*. [London, 1782] vol. 1, p. 277.

Barrowdale Lambert, painter at Lewes. Whalley's *History of Northamptonshire*, vol. 2, p. 296.

PHILIP JAMES

DE LOUTHERBOURGH

[1740–1812]

[Wednesday, February 28, 1781.]

This and every evening till further notice, at the large house, front-
ing

6. Lambert remains unidentified. The reference to Whalley is not to the edition of 1791, which was dedicated to Walpole.

ing Leicester-street, Leicester-square, will be exhibited Eidophusikon: or Various Imitations of Natural Phenomena, represented by moving pictures, invented and painted by Mr. De Louthembourg, in a manner entirely new.

The performance divided into five scenes:

- 1st. Aurora, or the effects of the dawn, with a view of London from Greenwich-park.
- 2d. Noon, the port of Tangier in Africa, with the distant view of the Rock of Gibraltar and Europa Point.
- 3d. Sun-set, a view near Naples.
- 4th. Moon-light, a view in the Mediterranean, the rising of the moon, contrasted with the effect of fire.

The conclusive scene, A storm and shipwreck.

The music composed by Mr. Arne, who will accompany the performance on the harpsichord, and play a sonata between the 2d and 3d scenes and an introduction to the last.

Four transparent pictures will be exhibited,
An Incantation.

A Sea-port, a conversation of sailors of different nations.

Winter, a view in the Alps, a wood-cutter attacked by wolves, and
A Summer Evening, with cattle and figures.

The doors to be opened at half past six, and the performance to begin precisely at seven o'clock.

Admittance five shillings each person.

Those ladies and gentlemen who chuse to have places kept, will please to send for tickets in the morning, and their servants may keep places for the performance.

Wednesday,

Wednesday, February 28, 1781.

The town was on Monday evening last, invited to a new species of publick spectacle and entertainment, under the name of *Eidophusikon*; or, Various Imitations of Natural Phenomena, represented by moving pictures. (For the particulars see the advertisement in the first page of our paper.)

This exhibition is one of the most curious that ever was invented, and does Mr. Louthembourg the utmost credit. His great merit as a painter was too well known to need additional proof, but it remained for him to render his skill as a mechanist, a matter of equal notoriety.

This new spectacle promises to do it effectually, since it is scarcely possible to imagine that such wonderful effects could be produced by such simple agency. The scenes and pictures are beautiful beyond description, and are closer imitations of nature than any efforts of art we ever before beheld.

The room in which they are shewn, is a large apartment in Mr. de Louthembourg's house, facing Leicester-street, Leicester-fields, and which is fitted up in a theatrical style with unparalleled taste and ingenuity. As a relief to the sameness of the exhibition, Mr. Michael Arne contributes essentially to the entertainment, so that the whole forms one of the richest, though most peculiar, feasts for the eye and ear that ever was prepared in this metropolis.

August 14, 1789.

Louthembourg.

Philip James De Louthembourg was born in the city of Strasbourg, the capital of Alsace, in the circle of the Upper Rhine, in the year 1740. His family were originally of Poland, where his ancestors had
been

been ennobled by king Sigismund, whose letters of nobility bear date at Warsaw A.D. 1564;—but when the Protestant Reformation began to spread in that kingdom, about the year 1537, one branch of the family deserted from the Church of Rome, and retired, to avoid impending persecution, into Switzerland; where it continued till Mr. De Louthembourg's father, being appointed principal painter to the prince of Hanau Darmstadt, he removed to Strasbourg.

As Mr. De Louthembourg's father was a painter of eminence (having been a disciple of Largillier, the celebrated portrait painter) it was natural to suppose he would have brought up his son to that profession;—however, that was not the case; his parents were divided in their destination of their child's future occupation;—the one designed he should be an engineer, and the other insisted on his being bred a Lutheran minister. The difference of the two professions was indeed very great; but till that should be decided, it was resolved he should receive an education that should fit him for either. For this purpose he was entered in the University of Strasbourg, where he studied mathematics to qualify him for an engineer, and philosophy, languages, and theology, to enable him to take orders.

It is frequently seen, that the intentions of parents for the establishment of their children are frustrated, especially when the inclinations of the child are not consulted. So was it in the case of young Philip. His genius led him to painting; and though he had made a rapid progress in mathematics and theology, particularly in the deepest and most abstruse points of mystics, yet he snatched every opportunity to prosecute his favourite study; and as he was strongly attached to chemistry, he found, by following the principles of nature, a method of preparing and blending his colours, unknown to other artists, by which they were rendered more vivid and durable, as one component part did not affect the

the other. Thus qualified by genius, learning, and industry, he quitted Strasbourg, and went to Paris, where he became a disciple of the great Carlo Vanloo.

Mr. De Louthembourg, by keeping an attentive eye on nature, so rose to excellence. He struck out a new manner peculiar to himself, for he scorned to be a servile imitator of the manner of any master, however excellent. He adopted the beauties of Vanloo, without copying his defects. His outline became free, his drawing correct, and his colouring rich. In a word, he gained the height of eminence so early in life, that the royal academy of painting and sculpture broke through a fundamental law in his favour, by electing him an academician in the year 1762, at the age of twenty-two, when that law forbade any one being a member till turned of thirty. Indeed he anticipated age by merit, and though younger in years than the letter of the law prescribed, he was more mature in art than the spirit of it required, and he now stands the twenty-eighth in the seniority of the fifty-nine academicians; and five years after (A.D. 1767) he was admitted a member of the academy of Marseilles.

But although Mr. De Louthembourg had attained to a celebrity which few, if any, have acquired at his years, he had too much good sense to imagine he had gained the summit of perfection. He quitted Paris, and visited those parts of Germany, Switzerland, and Italy, where he could observe the most perfect works of art, or the most picturesque views of nature. He did not confine his pencil to portraits, landscapes, battles, still life, or sea pieces, but excelled in each, so as to dispute the palm with those artists who have been deservedly eminent in either particular line. In all those pursuits he followed nature alone, who, in return for the homage he paid to her, crowned him with her choicest graces.

(To be continued.)

MAURITIUS

MAURITIUS LOWE

[1746-1793]

General Advertiser, November 13, 1778.

On Tuesday an issue was tried in the Court of Common Pleas, the result of which may not be uninteresting to some of our readers:—

The action was brought by Mr. Lowe, an ingenious artist, for the value of a design which he had drawn for a print, by order of Mr. Bourne, who is a respectable city broker. Mr. William Sharp, who was also engaged by the defendant to make the engraving from Mr. Lowe's design, proved that the defendant had given orders for the drawing in his presence, and promised to pay him for it handsomely; that the drawing was a masterly performance, and worth more than the plaintiff had demanded for it. Mr. Cypriani was subpoenaed to give evidence to the merit of the work, but Mr. Sharp's professional skill, and candour of his testimony to the whole transaction, appeared so satisfactory to the court and the parties, that no other witness was examined. Mr. Bourne's counsel resting his defence upon the non-delivery of the design, when finished, and urging, at the same time, that it was confessed the plaintiff had put the drawing into the exhibition, which he contended to be an appropriation of the work to his own use. From the testimony of Mr. Sharp, the court seemed to think this a privilege properly belonging to an artist; nor did they seem to think an absolute delivery of such sort of work necessary to enforce a recovery of payment. However, upon consideration of the whole, the jury found a verdict for the defendant.

WILLIAM

WILLIAM MARLOW

[1740-1813]

Marlow, scholar of Scott, went through Flanders and France to Italy in 1765, and returned in 1766, improved in his colouring.

February 15, [1771.] A Madonna and Child was sold at an auction to lord Clive, for above five hundred pounds! Carlo Dolci, the painter, was a stiff mannerist, and though of the good age of painting, can scarce be allowed to rank with the great masters; nor did I ever see a picture by him worth an hundred pounds. The ignorance and folly of the age was grown beyond example, and the impositions of picture-merchants kept pace with the credulity of the buyers. Two views of Verona by Canaletti sold for 550 guineas!

It came out that the two views of Verona were only copies by Marlow, a disciple of Scott, now living in London. Others said and I believe more truly, by Mortimer.

ELIAS MARTIN

[1740?-1811]

Elias Martin a Swede came to England about 1769. He had a great genius for caricatura and humorous character, which he executed in Indian ink and washed in colours. He painted small landscapes in oil and water colours, and taught to draw.

GEORGE

GEORGE MULLINS

[*fl.* 1760–1775]

Mr. George Mullins—aged 31, 1771—came from Ireland a year before; painted landscape. Had learnt at Dublin of one West, who kept an academy. Mullins and [Gustavus] Hamilton, who drew small heads in crayons, married two sisters.

JOHN HENRY MÜNTZ

[*fl.* 1755–1775]

Mr. J. H. Müntz left Mr. Walpole in November, 1759. In the beginning of 1760 he advertized a treatise to come out the next month on cleaning of pictures, varnishes, &c., his drying oil, his encaustic,⁷ &c., and proposals for publishing by subscription and Principles of Gothic Architecture, with 60 copper plates and initial letters showing the whole progress of architecture. Designed a Gothic front at Kew. Went to Holland, 1763.

Mr.

7. The following advertisement, dated January 17, 1769 by Walpole, is included here because of its connection with Müntz: "To be sold by auction by Mr. Langford and son, at their house in the Great Piazza, Covent-garden, on Tuesday next,

"The collection of pictures of Dirck Wittenoom, esq. At which time also will be sold, part of the collection of Mr. John Miller, of Dorset-court, Channel-row, consisting of views and landscapes painted in encaustic, on a principle entirely new, the colours of which are not in the least subject to change, being burnt in like enamel.

"They may be viewed on Saturday next, and till the sale, (Sunday excepted) which will begin punctually at twelve o'clock.

"Catalogues of which may be then had gratis at Mr. Langford's aforesaid."

Mr. Müntz [said] of Gray "il parle rarement et c'est pour ne pas sortir de la perfection."

[Müntz said that Gray] would not take his degree for fear of being confounded with Hudibrass-Grey.⁸

FREDERICK POLYDORE NODDER

[*d.* 1800?]

April 23, 1785.

Mr. Frederick Polydore Nodder, draughtsman in natural history, is appointed botanic painter to her majesty.

WILLIAM PARS

[1742-1782]

Mr. Pars the painter set out for Italy for three years in October, 1775. He lost his portmanteau on the road to Paris, and all his money and drawings.

Pars, painter, died at Rome, October, 1782.

RICHARD PATON

[1716?-1791]

February 21, 1775.

On Friday last Mr. Paton (the ingenious artist who some time ago
painted

8. Zachary Grey (1688-1766), editor of *Hudibras*, lived in Cambridge as vicar of St. Giles and St. Peter's.

painted four capital sea pieces for the empress of Russia) had the honour of waiting on his majesty at the queen's palace with some of his pictures, viz., two representing different periods of the royal naval review at Portsmouth, and two others, being views of the royal dockyards at Deptford and Chatham; also two prints finely engraved from the last-mentioned pictures by Messrs. Woollett and Canot. His majesty was pleased to honour the artist with his approbation, and to express satisfaction at his performances.

March 7, 1791. Died Richard Paton, marine painter, in Wardour-street, Soho. *Vide* London Chronicle.

JEAN PILLEMENT

[1727-1808]

Monsieur Pillement went away in 1761. Many of his drawings were sold in March, 1762, at a sale of prints and drawings belonging to Mr. Charles Leviez. They were landscapes in black and white, Chinese drawings, flowers in black and white, and some views slightly coloured.

ROBERT EDGE PINE

[1730-1788]

August 19, 1785.

Mr. Pine, the historical painter, was also at Annapolis in the beginning of last June. The object of his visit to the United States, is to do honour to the Americans. The subject of his picture, which is highly interesting,

interesting, is, general Washington in the act of surrendering his commission as commander in chief of the American army; and Congress in the act of accepting a resignation, which reduced him to the rank of a private citizen.

P. A. PYBERG⁹

[*d.* 1783]

November 10, 1783.

On Friday last died, at his apartments in Bishopsgate-street, Mr. P. A. Pyberg, limner, descended from the famous Elizabeth Pyberg, of the Hague, who in paper, formed the faces of king William and queen Mary with such exquisite ingenuity, that 1000 guilders were offered for them, but which she refused.

In the Gentleman's Magazine for November, 1783, p. 981, died P. A. Pyberg, limner, descended from Elizabeth Pyberg, who formed portraits of king William and queen Mary in paper.

GEORGE ROBERTSON

[1748?–1788]

September 30, 1788.

Death of Robertson.

On Friday died at Newington Butts, after a long series of pain and sickness, Mr. George Robertson, landscape-painter. This admirable artist

9. Pyberg remains unidentified.

ist was about forty-one years of age, and a native of London; he had a strong natural genius for drawing, which at an early age he went to Rome to improve, from whence, after a long tour through Germany, Holland, &c., in company with the duke of Dorset, William Beckford, esq., of Somerley, in Suffolk, (his patron and friend) and some other gentlemen, he returned to England about eighteen years since. In this journey his drawings from nature, and a few pictures in the Dresden and other collections, are in the possession of Mr. Beckford; those, and his many chalk drawings from Claude, and other landscape painters, which compose a large part of alderman Boydell's gallery, are unrivalled productions. Mr. Robertson was not much known to the world; his modesty, and a love of tranquillity, kept him to himself and a few select friends, though he was well known to several of the first families: but what greatly contributed to Mr. Robertson's merits not being generally known, not a picture or drawing of his has met the public eye, since the society of arts have declined exhibiting, of which he had been a president.

It would be in vain to attempt a description of Mr. Robertson's drawings in water colours, they have an effect equal to oil, which he produced with an expedition and ease peculiar to himself; and added to the great knowledge of nature, (trees in particular) he had by close study acquired, his figures of cattle had equal merit.

It would be difficult to say, whether he most excelled in oil, water-colours, or chalk; whether he was most to be admired as an artist, or a friend and gentleman; but this may safely be said, that in the first character, his name is likely, one day or other, to rival the first of his predecessors, or cotemporaries, of whatever school or country.

In the *European Magazine* for October, 1788, p. 295, is a
long

long account of Mr. George Robertson, landscape-painter, too long, as his panegyrist confesses he could not colour well.

There is nearly the same account in the Gentleman's Magazine for the same month and year.

JAMES STUART

[1713-1788]

September 30, 1762.

This day is publish'd,

A new medal on the birth of his royal highness the prince of Wales, designed by Mr. Stuart, and engraved by Thomas Pingo of Great Kirby-street, Hatton-garden, after models taken from the life. The face of it represents the heads of their majesties, in profile, looking towards each other, with this inscription round them, Georgius III. Rex. Charlotta Regina. On the reverse, Hymen, with a cornucopia of children, bestows a royal child on Britain, who with joy extends her arms to receive him. Hymen is crowned with a garland of flowers, and cloathed with a veil called flamineum, which in ancient times the bride wore when she went to be married. Behind him are two torches bound together, a symbol of that divinity. Over the head of the young prince is a star, signifying or presaging that he shall be illustrious. The legend is *Pacatumque Reget Patris Virtutibus Orbem*, Virgil's fourth eclogue.

Sold by Mr. Pinchbeck, toyman, at the bottom of the Haymarket, and at Mr. Kentish's, opposite the Royal Exchange, in gold, silver, and copper.

Mr. Stuart published his first volume of Athens in December, 1762.

November

November 26, 1764.

Last week James Steuart, esq., architect and painter, was appointed serjeant painter to his majesty, in the room of William Hogarth, esq., deceased.

Wednesday, February 6, 1788.

On Friday last died, at his house in Leicester-square, at a very advanced age, the celebrated James Stuart, esq., commonly distinguished by the appellation of "Athenian Stuart." We are sorry to add, that he has left the second volume of his *Antiquities of Athens* unfinished, though part of the work is printed, and many of the fine engravings actually executed. The loss which the public has suffered by this event is, we are afraid, irreparable!

GEORGE STUBBS

[1724-1806]

November 4, 1763.

For the Public Advertiser.

On seeing the celebrated Startled Horse, painted by the inimitable Mr. Stubbs.

—And Picture snatch the Palm from Life.

How weak are words the passions to display,
How artificial sounds are thrown away!
When startled nature rushes through the eyes,
In all the force of terror and surprize!

Look

Look there, proud Sage, thy learned spleen repress,
Look there convinc'd—th' extorted truth confess;
Convinc'd, transfix'd, repress thy learned spleen,
Is that an engine! that a meer machine!
Did ever terror through the senses look
With more astonish'd force!—fling down thy book,
Vain Man! read nature there, by reason taught;
Nature and reason are together fraught
In that sublime essay—my blood runs back,
My fibres tremble, and my sinews slack;
I feel his feelings: how he stands transfix'd!
How all the passions in his mien are mix'd!
How apprehension, horror, hatred, fear,
In one expression, are concenter'd there!
How pois'd betwixt the love of life and dread,
With yielding joints, with wild distended head,
With ears shot forward, with stiff projected mane,
That all the workings of his soul explain,
He trembling stands! and on the lyon nigh,
With frighted visage and with fasten'd eye,
He stares bereft, unable to retire!
The furious beast with fascinating fire
Dissolves his faculties; he's rooted there.
How elegant, how tender, is his air;
His beauteous frame, in such convuls'd distress,
Must all the anguish of his heart express:
In terms pathetic we peruse his pain,
And read his pang through each transparent vein.
Through that stretch'd nostril see each feeling fly,

And

112 *Painters of History, Landscape, Etc.*

And Garrick's self might study close that eye;
Holland and he with ardor here may dwell,
And copy nature, if they can, so well.
Thy pencil, Stubbs, no rival need to fear;
Not mimic art, but life itself is here.

Anatomy of a Horse by Stubbs, published in folio, 1767,
price five guineas.

JOHN TRUMBULL¹⁰

[1756-1843]

August 31, 1781.

Mr. Trumbull, who obtained his discharge from prison on condition that he would quit the kingdom, set off last week for Boston in New England. This gentleman, during his confinement, amused himself with painting, in which he had been regularly educated.

Some beautiful strokes of the above gentleman's pencil were admired in the royal academy, without an idea that they came from the gloom of a prison. Ingenuity and a fine taste, combined with judgment and accuracy, procured him no inconsiderable share of credit in his profession.

SAMUEL WALE

[1716?-1786]

Mr. Samuel Wale, painter, who designed many prints for books, died in February, 1786, aged past 70.

10. For Trumbull see the excellent biographical sketch in Dict. Amer. Biog. He did not exhibit in the academy until 1784.

BENJAMIN

BENJAMIN WEST

[1738-1820]

West, a Pensylvanian, studied at Rome under Mencks; and copied and imitated Correggio. He came to England about the end of 1763, or beginning of 1764. Was painter of history, but took to portraits.

[April, 1764.]

To the Printer of the Public Advertiser.

Sir, if you have no better translation of the French verses, inserted in your paper of to-day, and will accept the following, it is much at your service. I am your humble servant,
Sam's Coffee-house, April 20, 1764.

W.G.

To Mr. West, a celebrated painter in Castle-street, Leicester-fields, known in Italy by the name of the American Raphael.

Thou, who canst make the canvas live,
Great Master! now thy pow'rs disclose;
And let my eyes from thee receive
The loveliest sight that nature knows.
Dost ask me what?—Paint Sylvia's form;—
But ah! that happy instant seize,
When all her charms combin'd to storm
My heart, and rob it of its ease.

Go on—and paint her blooming cheeks,

That

That shame the lilly and the rose;
 Her mouth, whence love for ever speaks,
 Whether the lips divide or close.

Next paint her breast—but no—forebear—
 'Tis much, ah much above your skill!
 Whatever colours you prepare,
 Its graces will be wanting still.

Express that languish of her eyes,
 That fire which barb'd the darts of love,
 Just when he made my heart her prize,
 And vow'd it never thence should rove.

Her forehead paint more white than snow;
 Here lovely candour takes her seat:
 For this would Venus hers forego,
 If modesty would but retreat.

* *

* We acknowledge to have received several other translations, which, we are confident, the authors themselves will agree with us, are in the whole inferior to the above. B.C.'s, in our opinion, is the next best. That, signed Thyrsis, is paraphrastical throughout, and wanders very widely from the sense of the original, as also do most of the others. It is indeed very difficult to keep closely to the turn of sentiment in the French verses; and however happily this is hit off in general in the translation here presented to our readers, we could have wished to have seen the following delicate thought preserved, though the idea substituted in the room is not without its beauty.

—Sa bouche, ou l'Amour se joue
 Avec un eternal souris.

A very pretty Latin translation, signed Scholae Westmonasteriensis Alumnus, has been also received, and shall appear as soon as possible.

October 17, 1776.

On the 5th of this month died at Warborough in Oxfordshire, Mr. John West, father of Mr. West the historical painter. He was born at Long Crandon in Buckinghamshire in 1690, and in 1715 he went to Pennsylvania in America, where he had three brothers settled, who went there with William Penn. He married, and raised a family of ten children, in that province; and in 1764 he returned to England, to visit his native land, and see his youngest son (the painter) who at that time was settled in London. He was one of the people called Quakers, a man of a pious humane mind, impressed with a due sense of religion without bigotry or superstition. He was just, charitable and upright in all his dealings with men, beloved and respected by them when living, and at his death lamented by all who had the happiness of his acquaintance.

June 11, 1779.

Tuesday the very fine historical picture of "Alfred dividing his loaf with the Pilgrim," by the ingenious artist Mr. West, was brought from the exhibition room, and placed in Stationers-hall, a present to the Stationers' Company by Mr. Boydell. The encouragement that historical painting receives from such a conduct, redounds the greatest praise on the spirit of the gentleman, whose whole endeavours have been for years to bring to improvement the art of painting in this kingdom, and to whom, perhaps more than to any other man, it is owing, that the art has arisen to such wonderful perfection. It is to be wished that his example may be followed, and that the large incorporated bodies of the city
will

will think it a duty incumbent upon them to contribute their assistance to the advancement and perfection of the arts. Their halls are so happily calculated for the reception of such noble objects, objects so worthy of the grandeur, and so beneficial to a great nation, that it is hoped we shall see the pencils of the ablest men employed in filling them with striking and important subjects drawn from our own history, expressive of our antient respect as a nation, and of our stern virtue as a free people; and that thereby London, as well as other cities, may have inducements, superior to its population and magnitude, to draw the curious and the ingenious of every country to admire and imitate its spirit.

Mr. West made a small sketch of the death of lord Chat-ham, much better expressed and disposed than Copley's. It has none but the principal persons present; Copley's almost the whole peerage, of whom seldom so many are there at once, and in Copley's most are meer spectators. But the great merit of West's is the principal figure, which has his crutch and gouty stockings, which express his feelings and account for his death. West would not finish it not to interfere with his friend Copley.

RICHARD WILSON

[1714-1782]

[Wilson] imitated Rembrandt.

There is an account and head of Richard Wilson the landscape-painter, who died in 1782, in the *European Magazine* for June 1790. He was born in 1714.

September,

September, 1790.

Historical Sketches

Of Cotemporary Eminent Characters.

(Continued from a former paper.)

The last person I shall introduce, for the honour of that obscure, sequestered corner, in the county of Flint, is Richard Wilson, esq., the late celebrated painter, and librarian to the royal academy.

The ingenious Mr. Wilson was born at Clomendy, a small village, in the vicinity of Mould, was educated at the grammar school of Ruthin, which has long been of great repute for classical learning.

His father was a gentleman of small landed property: observing that his son Richard discovered a taste for drawing, being fond of amusing himself in sketching various objects that attracted his fancy, he resolved to give him full scope of displaying his genius, by placing him with an eminent portrait painter, in the metropolis, under whom he made a rapid progress, and arrived to great proficiency in his profession.

Mr. Wilson confined himself to portrait painting for several years, in which he acquired great reputation; but wishing to improve his talents to the highest degree he was capable, he took a resolution of travelling to Italy, the seat of excellency and perfection in this pleasing art. In his way he visited the Luxemburg gallery, and whatever collection was worthy of notice, at Paris. He then proceeded to Milan, Venice, Florence, &c., having made his observations upon the most capital pieces to be found in those places, he then proceeded to the fountain head of the sublime and elegant in this polite art, the capital, (Rome) where he continued about six years and an half, in forming and improving his taste, by copying the first, and most admired masters in the art.

Desirous of having a greater scope for his genius, he relinquished
portrait

portrait painting, the branch he first professed and confined himself to, when in London, and applied himself to the study of landscape painting, which he ever after continued.

To what degree of perfection he arrived in this line of his profession, his *Niobe*, his various views in the environs of Rome, and other admired elaborate performances, sufficiently testify. The first artists among us, of the present day, speak of Richard Wilson's works, as beautiful, correct, and masterly; such as have not only gained credit to himself, but reflect honour upon his country.

As a proof of their value and superior excellency, his works are at this time sought for with avidity by the connoisseurs, and purchased at high prices. An artist (of no small eminence) very lately declared, with a degree of rapture, that he had rather have been the author of Richard Wilson's works, than those of any of the profession in this kingdom.

In private life, Mr. Richard Wilson's character was a very amiable one, being possessed of the best natured disposition, and the greatest philanthropy, and remarkable for his agreeable, social conversation.

There was, some time ago, a select society of ingenious gentlemen, who met at the Turk's Head Tavern, Gerard-street, Soho—viz., Mr. Edmund Burke, Mr. Garrick, sir Joshua Reynolds, the late Mr. Gainsborough, Mr. West, &c., who were always happy when Richard Wilson made his appearance amongst them, as he contributed to enliven the company by his convivial disposition, having the most happy manner of relating a story, or ludicrous accident of any man. Not even Foote himself, whose forte it was, could exceed him upon some occasions, particularly when he related the manner Signiora Gamberini imposed upon general Guise,¹¹ (a dupe to collectors and venders of paintings) by palming

11. The following anecdote is preserved in the Books of Materials. Walpole writes
of

palming upon him a piece she had picked up at a broker's for a trifle, and persuaded him to purchase it at the sum of seven hundred pounds, representing it to be the chef d'œuvre of the great Raphael, the prince of painters. Richard Wilson imitated Gamberini's manner, her shedding tears, and appearing in the utmost agony, and with the greatest reluctance parting with so invaluable a piece; and, on the other hand, the taking off the exulting raptures of the general, upon the acquisition of so inestimable a treasure, as he expressed it. His humorous manner of relating this ludicrous transaction, between Gamberini and the general, used to excite such bursts of applause and laughter among his friends, as was extremely flattering and entertaining.

Mr. Wilson's memory will be long revered by the amateurs in the art of painting, in his public capacity as an artist,—as will his amiable qualities by his friends and acquaintance in private life.

JOSEPH WRIGHT

[1734–1797]

Miss Seward in 1783 published a poem to Mr. Wright of Derby on his painting her father's portrait.

Mr. Hayley in August 1783 printed an Ode to the same artist on his picture of the Siege of Gibraltar, and to comfort him for not being chosen a director of the royal academy, which the writer ascribes to the envy of his brethren—probably very unjustly;

of “a Venus and Cupid by Michael Angelo, in which, instead of a bit of drapery, the painter had placed Cupid's foot between Venus's thighs. Queen Caroline asked general Guise, an old connoisseur, if it was not a very fine piece? He replied, ‘Madam, the painter was a fool, for he has placed the foot where the hand should be.’”

justly; for Wright being a painter chiefly of the effects of fire, could interfere with none of them. I have been told that Wright is a splenetic man, and that the sole reason of his not being chosen was, that Wright residing at Derby and few of the directors attending, the society were obliged to elect one who would officiate.

[1783.]

Verses addressed to Mr. Wright, of Derby,

By Miss Seward.

On his having painted her Father's Picture.

Thou, in whose breast the gentle virtues shine;
Thou, at whose call th' obsequious graces bow;
Fain would I, kneeling at the muse's shrine,
Pluck the green chaplet for thy modest brow.

And should in vain my feeble arm extend,
In vain the meed these falt'ring lays demand,
Should from my touch the conscious laurel bend,
Like coy Mimosa,* shrinking from the hand:

Yet thy bright tablets, with unfading hues,
Shall beam on high in honour's envied fane,
By him† emblazon'd, whose immortal muse
Adorn'd thy science with her earliest strain;

Brought every gem the mines of knowledge hide,
Cull'd roseate spoils from fancy's vernal plains,

And

And with her mingled stores new bands supplied,
That bind the sister arts in closer chains.

What living light, ingenious artist! streams
In mingled mazes as thy fancy moves!
With orient hues in bright expansion beams,
Or bends the magic curve, that beauty loves:

As charm'd we mark, beneath thy various hand,‡
What sweet repose surrounds the sombrous scene,
Where, fring'd with wood, yon moon bright cliffs expand,
The curl'd waves twinkling as they wind between;

Start, as on high thy red Vesuvio glares,
O'er earth and ocean pours his sanguine light,
With billowy smoke obscure the rising stars,
And darts his vollied lightnings thro' the night; ||

Sigh, where, 'mid twilight shades, yon pile sublime;
In cumbrous ruin bends o'er Virgil's tomb,
Where, nurs'd by thee, poetic ivies climb,
Fresh flowrets spring, and brighter laurels bloom; ||

Or weep for Julia§ in her sea-girt cave,
Exil'd from love in Beauty's splendid morn;
As wild she gazes on th' unbounded wave,
And sighs, in hopeless solitude forlorn!

Ingenious Wright! from thy creative hands,
With outline bold, and massive colours warm,
Rival of life, before the canvas stands
My father's lov'd and venerable form!

Oh!

Oh! when his urn shall drink my falling tears,
Thy faithful tints shall shed a sweet relief,
Glow with mild lustre o'er my darken'd years,
And gild the gathering shades of filial grief.

* The sensitive plant.

† Mr. Hayley celebrated Mr. Wright's paintings in his first work, "Epistle to an eminent Painter."

‡ Alluding to two moon-light views of Matlock, by Mr. Wright, in the possession of Brooke Boothby, esq., Litchfield Close.

|| Celebrated paintings of Mr. Wright's.

§ Another admired Picture of Mr. W.'s—Julia, the daughter of Augustus, banished to a desert island for her amours with Ovid.

Lines to Mr. Wright of Derby on his picture of the Attack on Gibraltar. *European Magazine* for March 1785.

1786.

We are ready to allow every merit to Mr. Wright of Derby: he was born to paint volcanos and founderies; but what has that to do with Shakespeare, unless indeed the artist confines himself to Bardolph's face?

FRANCESCO ZUCCARELLI

[1702–1788]

Zuccarelli sold his own paintings by auction February 16, 1762, at Prestage's auction-room, at the end of Saville-row near Conduit-street. They consisted of landscape and history.

[Account

[Account of Zuccarelli] in a collection of pamphlets in my library, class B. shelf 6. no. 12.

Zuccarelli died at Florence in 1789.¹²

12. Walpole was evidently misinformed here.

ANECDOTES OF PAINTING, &c.

CHAP. IV.

Painters in Enamel and Miniature, Etc.

IT is memorable that my matchless collection of miniatures of the Digby Family, and my very singular golden enamelled heart with variety of devices, bespoken by Margaret countess of Lenox on the death of the earl of Lenox (ancestors by lord Darnley of the royal family) were offered for sale to queen Charlotte, who is so fond of diamonds, and who hoards and locks up so carefully all rarities that are given to her; and she refused to buy them. She loves presents, not purchases.

April 9, 1763.

One of the most noted and able miniature painters we have in England, being lately on a party of pleasure at Gravesend, heard that at a certain inn at the said place, there was that day a match at single stick to be played for a considerable sum, he had the curiosity to see it; when, on the appearance of the combatants, he found one of them to be a man who seemed to be upwards of 60, and the other a young hale fellow of about 28 years of age. Expressing his wonder at such disproportion in the ages of the combatants, he was informed that the old man had been famous even from his childhood for that exercise, and had himself
given

given the challenge to the other, who was then esteemed one of the very best in the country; it was not without great persuasion that this gentleman could prevail on the veteran that it was a time of life he ought no longer to think of such matters, let him been ever so dextrous before; or at least, whenever he had an inclination to shew his skill, that he should make choice of a proper object to contend with; convinced, at length, by superior reasoning, he agreed to relinquish playing, provided any person could be found to stand in his place, so that the company might not lose their diversion, or the inn the profits of the money which was to be expended on the occasion; otherwise insisted on playing. Not one of the spectators caring to face his antagonist, from his great fame, the old man was preparing for the onset, when the painter aforesaid declared that he himself would take up the young one, if it was agreeable to him; who accepting it, without hesitation, after very few bouts, the Kentish hero was obliged to yield all his laurels to the superior skill of the London painter; who, content with fame alone, gave the money won to the old man, and left half a guinea more than had been agreed to be spent, for the good of the company present; who expressed great satisfaction, as well at his generosity, as the diversion with which he had so well entertained them.

JOHN BEAUVAIS'

[*fl.* 1761-1778]

[March, 1764.]

Miniature Painting.

Mr. Beauvais, who is lately returned from Tunbridge Wells to his lodgings

1. Basil Long points out that Beauvais's first name was not Simon, as it appears in the catalogues of the society of artists. Beauvais exhibited with this body from 1761 to 1778. (Graves, Long.)

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lodgings at Mr. Benoist's in St. Martin's-street, facing to Long's-court, near Leicester-fields, begs leave to acquaint the nobility, gentry, and others, that he continues to paint portraits in miniature in water-colours or Indian ink, at reasonable prices, in which he has hitherto given intire satisfaction. He teaches also drawing in all its branches and painting.

He has likewise a large number of capital prints and drawings purchased out of the best collections to dispose of.

JOHN BENWELL

[1764-1785]

March 4, 1785.

A few days since died Mr. John Benwell, miniature and historical painter, of Henrietta-street, Covent-garden.

NATHANIEL BIRMINGHAM²

[? 1709-1779]

Nathaniel Birmingham, known for cutting admirably in paper, was drowned at Chelsea, aged near 70, September, 1779.

2. "Noted for his small portraits and coats of arms cut in paper or vellum, finished in pencil or colour." Exhibited with society of artists in 1774. Austin Dobson (*Eighteenth Century Vignettes: A Day at Strawberry Hill*) mentions Bermingham's "owl cut in paper" as being in the Red Bedchamber. "An owl painted in silk" was sold by Robins at the Strawberry-hill sale in 1842 (20th day, lot 123), and Walpole in his *Description of Strawberry-hill* mentions by the same artist "A fable in cut paper on looking-glass," which was in his bedchamber. (Graves, Strickland.)

WILLIAM

WILLIAM BIRCH

[1755-1834]

Mr. W. Birch [was in 1785] rewarded by the same society [of arts and sciences] with the greater silver pallet for his enamels, and for a new colour. *Vide* 3d vol. of their transactions, p. 182.

JOHN BROWN³

[1752-1787]

Account of J. Brown, painter, in *European Magazine* for February, 1790.

MARY CECILIA LOUISA COSWAY⁴

[1759-1838]

January, 1784.

For the *Morning Chronicle*.

Verses on seeing Mrs. Cosway's Pallet.

Behold this strange chaotic mass,
Where colours in confusion lie,
Where rival tints commix'd appear,
Here tints for water, *there* for sky.

Kept

3. Brown went to Rome at the age of nineteen, whence he sent drawings to the academy which were exhibited in 1774. He exhibited his miniatures in London in 1786 and died the next year at Leith. (Bryan, Long, Walpole's letters.)

4. The article in the *Dict. Nat. Biog.* is corrected by Bryan.

Kept in imagination's glow,
See now the lovely artist stand!
Grand visions beaming on her mind,
The magic pencil in her hand.

What forms upon her bidding wait;
What colours on her canvas bloom!
Not Pallas, truer was thy skill,
Less chaste, the labours of thy loom!

Her fancied hours enrob'd in light,
See from the morning's bosom rise,
In graceful movements glide their course,
Midst fleecy clouds, and radiant skies.

Her Persian's eye, the mountain scales,
Waiting the sun's all-cheering beams:
The rosy prayer upon her lips,
Just starting into language, seems.

Bold Ossian, now her genius fires,
Poet almost forgot—how bless'd!
Maria's canvas saves thy fame,
"Perturbed spirit, be at rest!"

Turn, artist, to our Shakespeare turn!
There subjects, endless, wilt thou find,
Sublime, descriptive, tender, grand,
Exhaustless, as th' immortal mind!

Oh, give us Constance's raging grief,
Or gentler Desdemona's woes;

Othello's

Othello's voluntary death,
And guilty Richard's rack'd repose.

Harmonious Rowe, and Otway's page,
Abound with subjects for thy skill;
Sweet Prior too—the child of taste!
There may thy fancy drink her fill.

To these, sweet artist, give thy youth,
Their thoughts embody with thy hues:
Grateful the offering to their shades—
Canst thou the glorious task refuse?

SAMUEL FINNEY

[1719–1798]

January 9, 1764.

The queen has been pleased to appoint Mr. Finney, of Leicester-fields, her majesty's enamel and miniature painter.

NATHANIEL HONE

[1718–1784]

August, 1764.

Lately was married Ambrose Rigg, esq. to Miss Amelia Josepha Hone, second daughter of Nathaniel Hone, esq., of St. James's-place.

The collection of prints of Mr. Hone, enamel-painter, was
sold

sold by Langford in Covent-garden February 11, 1765 and the following days.

May 20, 1768.

For the Public Advertiser.

Seeing, at the Exhibition in Spring Gardens, the Portrait (by Mr. Hone) of Zamparini in the Character of Cecchina.

Why say that Zamparini's left our isle?—
Yonder she stands;—observe her artful smile:
See! see! her rosy lips, whence Cupids fly
To catch the glances from her sparkling eye;
Fondly to gaze on her bewitching face,

And there, in fancy, countless beauties trace,
Painting! of imitative arts the queen,
What wonders are 'mid thy productions seen!
To life the fair here imag'd seems to start,
Retread the stage, and sweetly touch the heart.

J.L.

Wednesday, August 18, 1784.

On Saturday morning died, at his house in Rathbone-place, Nathaniel Hone, esq., royal academician.

Mr. Hone's drawings and prints, &c., were sold by auction in King-street, Covent-garden, February 7, 1785, and 7 days more.

Mr.

Mr. Hone's collection of enamels, miniatures and pictures in oil by himself, sons, and others sold by auction by Hutchings in King-street March 2, 3, 1785.

His picture called *The Conjuror*, which was a satire on sir J. Reynolds and exemplified the designs of the great masters from whom he had borrowed attitudes was sold at the sale above for 92 *l.*, a high price indeed!

O Z I A S H U M P H R Y

[1742-1810]

Mr. Oziah Humphreys went thither [to India] at the end of 1784, or beginning of 1785.

J O H N H E N R Y H U R T E R⁵

[*fl.* 1780]

Hurter enameller copied a head of Charles the First in armour of an uncommonly large size for enamel, from a Vandyck in the king's collection, and very finely. This was in 1782. The next year he executed one of Henrietta Maria in profile in the royal collection too, and called Vandyck, but I think could
not

5. Hurter, considered by Walpole "the best enameller of the age," exhibited at the academy in 1779, 1780, and 1781. Jean Théodore Perrache, mentioned in connection with Hurter, was born at Geneva in 1744, came to London at least a year before the date given by Walpole, exhibited at the academy in 1784 and 1785, and was still alive in 1789. (Graves, Whitley, Walpole's letters, Long.)

not be, as she is there older than she was when Vandyck died. These two pictures Hurter did for lord Dartry, who paid him 100 guineas apiece for them.

April 18, 1783.

Exhibition of Pictures in Enamel.

On Monday next will be opened to the public view, a very splendid and interesting exhibition of pictures in enamel. It consists of about seventy pieces of historical and portrait paintings, of different sizes, and are all executed by the same artist. The principal pictures in this collection, are, two portraits, viz., of king Charles the First and of his queen, which measure nearly six inches, and are copies of two originals of Vandyke, now kept in Kensington palace. There is also a copy of Raphael's Madonna, of the Gallery of Florence, the Descent from the Cross of Annibal Carracci, and the Venus Anadiomene of Titian, in the collection of the duke of Orleans, and several others of a size very little inferior to those mentioned above. The portraits of various persons of distinction have been either painted from life, or copied from the originals of sir Joshua Reynolds and other eminent artists.

This exhibition to be seen at Mr. Hurter's, No. 53, Great Marlborough-street. Admittance 1s. Catalogues gratis.

[In 1785] Hurter the enamel-painter was thanked by the society of arts and sciences for exhibiting some enamel pictures painted in a new manner resembling oil. *Vide* 3d vol. of their transactions, p. 182.

J. Th. Perrache, also a good painter in enamel, and in a larger size than any man but Hurter, arrived here in 1785.

———— JONES

———— J O N E S⁶

[*fl.* 1785]

[Summer, 1788.]

Optical Exhibition. No. 331, facing Somerset-house, Strand; by his majesty's special appointment, the various beautiful and almost incredible effects of Mr. Jones's new-invented optical instrument, for copying drawings, paintings, natural flowers, insects, &c.

J E R E M I A H M E Y E R

[1735-1789]

February 27, 1764.

His majesty has been pleased to appoint Mr. Meyer, his enamel and miniature painter in ordinary.

Jeremiah Meyer, enamel and miniature painter, died at Kew-green, January 20, 1789.

Epitaph on Meyer, enameller, by Hayley, in Mr. D. Lysons's account of Kew. [*Environs of London*, 1792, vol. 1,] p. 208.

Meyer's drawings and prints sold by auction March 29, 1790.

6. In September, 1782, a similar advertisement informed the fashionable world that Mr. Jones, artist and drawing-master from Bath, was pleased to give instruction in painting miniatures, painting on silk, or painting on glass. This is undoubtedly the same person. Basil Long suggests that he was either B. Jones, pupil of Thomas Pether, who exhibited with the free society in 1774, or R. Jones, an amateur artist of the day. The advertisements indicate that the man in question was no amateur. (Long.)

GEORGE

GEORGE MICHAEL MOSER

[1704-1783]

Tuesday, January 28, 1783.

On Friday died, at his apartments in the royal academy, George Michael Moser, esq.

JAMES PEARSON⁷

[1741?-1837?]

July 5, 1781.

Pantheon.

Mr. Pearson's exhibition of stained glass will open at this place on Monday next, the 8th instant, at twelve o'clock, and will consist of a large window, twenty-one feet by seventeen, presented to the cathedral of Salisbury by the right honourable the earl of Radnor, representing the elevation of the brazen serpent in the wilderness, and containing twenty-four figures, considerably larger than life. Designed by the late Mr. Mortimer, and painted by Mr. Pearson, in which the following circumstance, with several others, never before attempted, or supposed possible in this species of painting, will be observed by the curious, viz., the lead and iron are intirely concealed, so as not to interrupt the outline either of the figures or drapery, by which the whole appears as one entire plate of glass, without joining or division. The other specimens will be mentioned in the catalogue.

N.B.

7. The articles on Pearson in Bryan and the Dict. Nat. Biog. should be supplemented by Whitley's Art in England, 1821-1837.

N.B. The exhibition will continue open every day, (Sundays excepted) from nine in the morning till eight at night. Admittance 2s. 6d. which entitles each person who choose it to see the whole building.

WILLIAM PECKITT

[1731-1795]

June 4, 1762.

We hear from Lincoln, that a few days ago was completed, by Mr. Peckitt, of York, in mosaic figures of stained glass, and coats of arms, all intirely new, the great east window of that cathedral, which is much admired.

May 6, 1763 was sold by Paterson at Essex-house a collection of painted glass by Peckitt of York.

January 11, 1768.

Extract of a Letter from Oxford.

“The chapel of Oriel-college was opened a few days ago, which has, by the benefaction of several noblemen and gentlemen, lately members of that college, been ornamented with many beautiful decorations, particularly a new window of Scripture history, beautifully painted by Mr. William Peckitt of York, expressing the Presentation of Jesus in the Temple.”

1774.

Oxford, October 1. Last week the three new windows of stained glass, which have for some time been fixing up on the north side of the choir
in

in New-college chapel, were compleated. They contain 24 figures of the patriarchs and prophets, as large as life, each within a nich, upon a pedestal, and under a canopy of Gothic architecture; the whole measuring near 700 square feet. The design and execution do equal honour to the painter; and the brilliancy as well as variety of the colouring, which promises to be lasting, exceeds any thing of the kind hitherto done in these kingdoms.

W. Peckitt, glass painter of York, died October, 1795, aged 65.

CATHERINE READ

[1718?–1778]

In 1763 Miss Reade painted in crayons a portrait of the queen holding the prince of Wales in her lap. Miss Reade excelled in animals, which she often put into her pictures with children. She copied Raphael's Virgin and Child in a round, in needlework. Miss Reade has a very fine enamel by Boit copied from a picture of Dahl of his own daughter. This daughter afterwards married one Graham an apothecary in Poland-street.

Verses on a picture of Elizabeth Gunning duchess of Hamilton by Miss Reid in London Chronicle, January 9, 1768.

Miss Reade the paintress had a niece who at five years old had an extraordinary talent for drawing groupes of children, but she did not make much progress afterwards.

Miss Reade at 60, herself carried her to India to settle her,
and

and did marry her there to Mr. Oakley, since in the government, but Miss Reade died on her return at the Cape of Good Hope.

PIERRE LE VIEIL⁸

[1708-1772]

March 12, 1764.

They write from Paris, that one M. de Viel, a glass-maker and painter of glass in that city, is writing a treatise on the art of glass staining or painting, which they say the English nation has lost.

HENRY GEORGE VIGNE⁹

[1765-1787]

January 24, 1788.

Died last week, Henry George Vigne, miniature painter.

8. Le Vieil's treatise was not published until 1774. (Thieme-Becker.)

9. Walpole's date is an error. According to Musgrave, Vigne, who exhibited at the academy in 1785 and 1787, died December 26, 1787, aged 22. (Graves.)

ANECDOTES OF PAINTING, &c.

CHAP. V.

Statuaries.

March 24, 1770.

TO be sold by auction by Mr. Langford and son, at their house in the Great Piazza, Covent-garden, on Monday and Tuesday next, the entire, large, and valuable collection of statues, busts, basso relievos, &c., in marble, terra cotta, and gess, of an eminent statuary, retired from business.

To be viewed till the sale, (Sunday excepted), which will begin punctually at twelve o'clock. Catalogues may be had.

JOHN BACON

[1740-1799]

October 11, 1782.

Yesterday morning the statue or monument in Guild-hall, of the late earl of Chatham, of revered memory, was opened to public view, before a numerous crowd of spectators, who echoed the praise of the ingenious artist, Mr. Bacon. It is raised upon a sarcophagus of Sienna marble, supported by a circular pedestal, the frieze whereof records the virtues

virtues and actions of the deceased, finished with a medallion of the cap of liberty, which is suspended (as it were) below by a wreath of laurels. Surely the preservation of the actions of great and deserving men, is of peculiar importance to a state; in that it gives vigour to emulation, and rouses the love of deserving fame—a passion which will ever occupy the human breast, and is a grand cause of the many real glories which have been achieved in the records of heroic patriotism. But lord Chatham had a nobler incitement still—his was the pure and untainted zeal for the public good, which actuated his conduct, in preference to all the pageantry of office, or the huzzas of multitudes. His was the principle that moved his heart! The sum of 2000 *l.* is already paid to Mr. Bacon, and 1000 *l.* still remains to be paid by the chamber of London; and though a very liberal price, yet those who with candour criticise the performance, do not think it beyond the just value.

July, 1784.

For the Morning Chronicle.

Verses, occasioned by a Monument lately erected at Woodford Church, to the Memory of Captain Foulis and his Lady; executed by Mr. Bacon.

While, Bacon, we survey yon beauteous shrine,
And gaze with wonder on the fair design,
The figure fraught with life, the polish'd urn,
The mimic flames that in the chalice burn;
What solemn transport does the view impart!
What tender sympathy dissolves the heart!
Thus honour'd, who wou'd murmur at their doom?
Who wou'd not die to gain so fair a tomb?

This

This praise be *thine*—but *his* how nobler far,
 Who bade thy hand the breathing stone prepare;
 Whose liberal heart, by friendship's ties endear'd,
 To buried worth so proud a trophy rear'd;
 Whose gratitude calls forth the artist's fire,
 And teaches latest ages to admire!

T.M.

[Busts] by Bacon [in Christchurch, Oxford]. A[nthony]
 Wood's History of the Colleges in Oxford, 1786 quarto, p. 461.

T H O M A S B A N K S

[1735-1805]

Account of Mr. Th. Banks, sculptor, in the European Maga-
 zine for July, 1790, p. 23.

A G O S T I N O C A R L I N I

[*d.* 1790]

[Public Advertiser], March [4], 1762.

We hear that the statue (not a bust) of Mr. Ward,* was begun in his life-time by Carlini in Pimlico, who was going away for want of employment, being then not known, and that Mr. Ward employed him purely to fix him here.

* Author of the pill and drop for various distempers.

March

March 19, 1764.

We hear that Mr. Carlini, an Italian artist, has finished an elegant statue, a whole length figure, of the late Dr. Ward: two figures of children are to be added, emblematical of the doctor's charitable disposition; and the whole set up as a monument to his memory in Westminster-abbey.

Friday, August 20, 1790.

On Tuesday morning died, at his house in Carlisle-street, Soho, Carlini, the statuary:—an artist, who possessed great celebrity for the skill and grace with which he executed drapery: he was a native of Genoa; and one of the earliest members of the royal academy; he held the office of keeper, a situation of some emolument.

JOSEPH CERACCHI¹

[*d.* 1801]

Ceracchi, an excellent young Italian sculptor, who, I believe, had not been in England above a year or two, ran away for debt, but pretended he was sent for by the emperor of Germany. He was particularly successful in likenesses in busts, an art in which the moderns are particularly deficient. He made busts of admirals

1. Coming to England in 1773, Ceracchi was an unsuccessful candidate for associate of the academy in 1776, but he exhibited there in 1776, 1777, 1778, and 1779. After an adventurous career on the continent he was guillotined as one of the principals in an attempt to assassinate Buonaparte. (Whitley, Nollekens, Graves.)

miral Keppel, Paoli the Corsican, Belgisioso the Austrian minister, Dr. Fordyce, and sir Joshua Reynolds the painter, all which were to be known at the first glance. He made two allegoric designs in terracotta for lord Chatham's monument, in one of which the character of Disinterestedness rejecting presents was fine and striking—But his capital work was a whole figure in terra cotta as large as life, and remarkably like, of Mrs. Damer, only child of general Conway and the countess dowager of Ailesbury. Ceracchi was struck with her graceful nymph-like person, and begged her to sit to him, and succeeded to perfection. He represented her as the Muse of Statuary, for which she herself had an admirable talent, having executed some profiles in wax in the manner of Gosset—but after two or three lessons from Ceracchi, she modelled busts in terra cotta as large as life, and to great perfection. The second she executed was a portrait of lady Melbourne, very like. Ceracchi left England in February, 1780.

ROBERT CHAMBERS²

[*fl.* 1761–1783]

[March, 1764.]

The monument of the late earl of Stafford, in St. Edmund's chapel, in Westminster-abbey, is now finished. On the pedestal is a sarcophagus (i.e.

2. Chambers exhibited at the free society from 1761 to 1783. (Graves.)

(i.e. a Grecian urn) and the table with the inscription, surrounded with eighteen badges of honour, belonging to the Stafford family (which descended by ten marriages from the royal blood of England and France) and encircled with the Stafford knots (the antient device of that family, as may be seen at Thornbury castle) on a border, over which is the arms and a scroll moulding, which terminates with the crest in a circular verge of Stafford knots.

The whole was designed, executed, and the arms, &c. stained in proper colours in the marble by a chemical process, by Mr. Robert Chambers, and is the first monument in England done in that manner.

The inscription on the tablet is as follows:

In this chappel lies interr'd / All that was mortal / Of the most illustrious and most benevolent / John Paul Howard, Earl of / Stafford, / Who, in 1738, married Elizabeth, / daughter of / A. Ewens, of the county of Somerset, / Esquire, / By Eliz. his Wife, eldest daughter of John / St. Albyn, / Of Alfoxton, in the same county, Esquire. / His heart was as truly great and noble / As his high descent; / Faithful to his God, / A lover of his country, / A relation to relations, / A detester of detraction, / A friend to mankind; / Naturally generous and compassionate; / His liberality and his charity to the poor / Were without bounds. / We therefore piously hope, that at the last day / His body will be received in glory / Into the eternal Tabernacles. / Being snatch'd away suddenly by Death, / Which he had long meditated and expected / With constancy, / He went to a better life, the 1st of April, / 1762, / Having lived sixty one years, nine months / and six days. / The Countess Dowager, / In testimony of her great affection and respect / To her Lord's memory, / Has caused this monument to be placed here. /

SIR

SIR HENRY CHEERE

[1703-1781]

There is a statue of king William by Cheere at the Bank.

JOHN CHEERE³[*d.* 1787?]

January 15, 1788.

By Mr. Greenwood, on Monday, the 11th of February next, and following days, at twelve o'clock,

All the superb and valuable assemblage of casts in lead and plaister, exquisite models and moulds, &c., of the late John Cheere, esq., at the house and yard in Piccadilly.

Consisting of a matchless variety of lead figures, accurately cast after the most celebrated groupes and statues of antiquity. Also a numerous assortment of elegant busts in lead and plaster of the poets and other eminent personages, several pleasing and grotesque subjects, sphinx's, lions, &c., with various specimens of art in terra cotta, beautifully designed and modelled by

Ruysbrac

Stanley

Collins

Van Nost

Spong

Bacon, &c., &c.

The

3. "John Cheere, brother of Sir Henry, was also a statuary, and probably a partner in his brother's works." (*Dict. Nat. Biog.* under Sir Henry Cheere.) A reprint of this advertisement, dated February 2, was also preserved by Walpole.

The whole in the most perfect state of preservation.

To be viewed on Friday and Saturday preceding the sale.

FRANCIS THOMAS GERMAIN⁴

[1726-1791]

October 17, 1769.

The sieur Germain, sculptor, gold and silversmith, gives notice to artists in these branches, that he will open his manufactory at Pimlico, near the queen's palace, between the 10th and 20th of next month, which will consist of sculpture, bronzes, gold and silversmiths' works; and in general all articles that relate to the decoration or ornamenting of apartments, in bronzes, &c., the designs of which are all in the genuine antique taste and style. He will want 15 chasers, 10 gold and silversmiths, two modellers of figures, and three of ornaments; he will employ English artists and workmen in preference to those of any other country; wherefore he desires they will apply to him as soon as possible, that he may not have recourse to foreigners. Those that come are desired to bring specimens of their performances, that he may be able to judge of their merits, and employ them in their respective branches, conformable to his models and designs.

4. In 1765 François-Thomas Germain, son of Thomas, went into bankruptcy in Paris. In 1767 his society was dissolved, and in May, 1769 the court decreed that what had belonged to his society was the property of his creditors. Germain's whereabouts from 1768 to 1772 have been in doubt, although it was known that at some time during this period he was in England. (G. Bapst's *Études sur l'Orfèvrerie Franc. au 18e siècle. Les Germain.*)

JOHN

JOHN BAPTIST LOCATELLI⁵

[1735-1805]

July 8, 1788.

Lord Orford and Locatelli.

The conduct of Locatelli is such, that not one of his countrymen can countenance, nor one of his profession approve; before his difference with lord Orford was referred to arbitration, he circulated two pamphlets, wherein he extolled himself above all other artists, ancient and modern; and, in a degree, mentioned his Colossal Groupe on a footing with the Laocoon, and other distinguished pieces of antiquity.

His demand for this Groupe was 2,400*l*. Lord Orford naturally started at a sum so far beyond the humble merits of the performance. Locatelli in consequence instituted a suit in Westminster-hall, and it is a pity lord Orford did not rest his cause on the determination of a jury; such a decision would probably have struck off the thousands, and left Locatelli the hundreds: his lordship, however, with great liberality, agreed that the matter might be referred to an arbitration of statuaries. This body of artists contained the following respectable names, all of whom rank in the profession infinitely beyond Locatelli, Messrs. Wilton and Tyler excepted:

Mr. Bacon

Banks

Nollikens

Mr. Carlini

Wilton

Tyler

Mr.

5. A native of Verona, Locatelli came to England before 1776. He exhibited at the academy in 1778, 1779, 1780, 1781, 1782, and 1790, leaving England for Milan in 1796. In later life he was patronised and pensioned by Buonaparte. (Thieme-Becker, Nollekens, Graves.)

Mr. Locke, of Portman-square, was chosen umpire; and where could have been found so much judgment, such accurate taste, and such disposition to assist the fair claims of merit!

The Groupe was examined, its materials considered; every drawing, model, cast, &c., carefully inspected; and the tenor of Mr. Locke's language was, while we are just let us too be generous. All these efforts to serve Locatelli terminated in a decision, that he should have 1,300 *l.*, a sum certainly highly liberal, and for which any other artist would have expressed becoming gratitude! Let it be remembered that Locatelli was judged by brother statuaries, and in the strictest sense tried by his peers!

Locatelli, in his two pamphlets, dealt towards the whole corps of the gentlemen of the fine arts, painters as well as sculptors, with tolerable freedom; but this traduction of some of his judges, in anticipation to their determination on the merits of his claim, operated not to bias their judgments. Their liberality transcended pique.

That, however, Locatelli should still continue to direct his asperities against his noble employer, and aim his dull abuse at Mr. Locke, is a circumstance which, while it draws upon himself general contempt, will seriously operate to the prejudice of the fine arts; and many gentlemen will now treat with a painter or sculptor, as if they were bargaining with a mechanic, and imagine by such caution only, they can avoid imposition and calumny!

July 14, 1788.

Locatelli.

When Pygmalion of Cyprus finished his statue of Venus, the distinct and combined beauties of the work, imparted an infatuation to his mind; he fell on his knee, he worshipped, he adored it; he supplicated the

the deity it was made to represent, and in compliance with his suit, the goddess of tender vows and amorous fires, gave animation to the stone.

The comparison between the statuary of antiquity, and the modern artist to whom we allude, holds good, as far as relates to the adulation paid by each to his own work; but there the similitude dies. The truth and beauty of Pygmalion's figure, were the pleas on which it was allowed to assume life; but the Cerberus of Locatelli can never, with all his efforts, be growled into existence!

Locatelli, in a letter in a paper of Saturday, has aimed a weak attack against our statement of last Wednesday, without bringing the least refutation against the premises in any shape whatever.

These are the outlines of the fact we stated: Locatelli executed a colossal groupe in composition, for lord Orford, for which he demanded 2,400 *l.*; his lordship hesitated at payment, and certainly was warrantable in the refusal, when a committee of artists awarded to Locatelli little better than half that sum.

It is a misfortune that Locatelli succeeded so indifferently as not to deserve a higher price, but this want of merit is excusable; we cannot, however, hold the same language when we revert to his abuse of an English nobleman, who has ever done honour to his country by a spirited encouragement of the arts, and particularly the exertions of the present age, as the late Mr. Cipriani's paintings at Houghton will evince.

That Locatelli should publish extracts from his lordship's private letters proves nothing but that the artist is capable of violating the rules of decency and confidence, and that the nobleman prized his abilities far beyond their real standard. The strongest paragraph in his lordship's letters runs thus:

"I shall expect to have the pleasure of seeing your Pollux at Houghton
ton

ton about the time you mention; and I have no doubt but you will succeed in representing the Cerberus Groupe, and perhaps efface the works of the most celebrated statuary."

What is this, but a proof of his lordship's liberal mind? And what is the sequel? Why, that his lordship's views were greatly disappointed in the performance.

Mr. Locatelli says, "his actual disbursements were 677 *l.*" This lessens still more the claims of his genius; when the arbitrators gave him 1300 *l.* only, as a compensation for his materials and skill.

Mr. Locatelli wishes now that the verdict of a jury had been appealed to; the verdict of a jury would have left Mr. Locatelli with another wish, "that the case had been referred to the arbitration of artists!"

He advances "who can honestly say my naked figures are inferior to those of Mr. Bacon, &c.?" The reply is: Look to the dislocated shoulder of Hercules!

Humility is a mark of merit, and self-admiration a poor pretence to reputation. The ingenious Horace Walpole, in his anecdotes of Varelst, tells us, "that lord chancellor Shaftsbury, going to sit to that painter, was received with his hat on.—Don't you know me? said the peer.—Yes, replied the painter, you are my lord chancellor,—and I am Varelst. The king can make any man chancellor, but he can make nobody a Varelst!" Lord Shaftsbury in consequence withdrew, and sat to Greenville; we are not surprized at that, nor at the fate of Varelst, who died sometime after in a madhouse.

We shall here make a retrospect to the opening of Mr. Locatelli's letter. He states, "I have the happiness to say my conduct meets the approbation of many of my countrymen." Which part of his conduct?—the charge he brought against the best of men, the late amiable Mr. Cipriani, of having traduced his abilities to lord Orford!—his want of
respect

respect to Mr. Lock!—his virulence against lord Orford himself!—or that general conduct, which will deter gentlemen from extending encouragement to the enterprizes of other artists, lest they experience such a return as has been made to the noble possessor of Houghton-hall.

We shall conclude with a hint which is offered to Mr. Locatelli, in zeal for his future welfare: to reject the pen, and assume the chissel; he never, by his invectives, will make one convert to his cause, but he daily may create new enemies, all of whom may not, like lord Orford, view his feeble efforts with an indignation that forgives, and resentment which shews itself in pity!

THOMAS PROCTOR

[1753–1794]

May, 1785.

Mr. Proctor, the artist who produced the model of Ixion on the wheel, has pleased his majesty so much by the performance, that he is to be sent abroad for three years, under the patronage of the academy. The model is to be retained in the academy, and a gratuity paid to the artist for his labor.

BENJAMIN RACKSTROW⁶

[*d.* 1772]

[1763.]

The figure of a gentleman sitting in a chair, was lent to Rackstraw, to
be

6. Though admired by Walpole, Rackstrow exhibited once only, in 1763. No. 172
in

be put in the exhibition room, for a month, during the exhibition. The said figure is since taken away by the said Rackstraw, and put in a room, in a passage, leading from the said exhibition, where the said Rackstraw exposes the figure for money, without the consent of the proprietor of the same, nor knowing any widow that required such relief.

NICHOLAS REED

[*d.* 1787]

[? January, 1762.]

To all Lovers of Sculpture.

By the death of the late ingenious artist Mr. L. F. Roubiliac, his business at present is likely to drop: It is to be hoped they will for the future command Mr. Reed, a person who for sixteen years past has studied under him and executed great part of his most capital works; and, thus encouraged, means to succeed him, and will with the utmost assiduity endeavour to keep alive that excellence to which his late master arriv'd in the polite art of sculpture, to their universal approbation.

N. Reed, upon the premises.

March, 1762.

Among the valuable collection of the late Mr. Roubiliac, statuary,
are

in this exhibition of the free society was "A figure of a gentleman, sitting; as large as life." Robert Pyle's address in the free society's catalogue for 1762 is "at Mr. Rackstrow's, Fleet Street." Rackstrow died May 29, 1772. (Musgrave, Walpole's letters, Graves, Boswell's Life of Johnson, ed. Hill-Powell, vol. 4, p. 539.)

are found moulds of busts, modell'd by him, chiefly from the following persons themselves,

Alex. Pope	Miss Lloyd
Dr. Frewin, of Oxon.	----- Thornhill, esq.
Paul Whitehead	sir Mark Pleydell
Isaac Ware, architect	sir Isaac Newton
David Garrick, esq.	Milton
----- Capel, esq.	Shakespear
----- Lloyd, esq.	Dr. Richard Mead

Any persons who are related to the said gentlemen, or holding them in esteem, and are willing to have casts from those moulds, shall be furnished with them considerably cheaper than their usual price. The present opportunity is particularly recommended, as these moulds will shortly be disposed of by publick auction. Orders for such casts shall be punctually executed by applying at the late Mr. Roubiliac's.

[Public Advertiser], May [12], 1762.

To be sold by auction by Mr. Langford, this day the 12th instant, and the three following days, (by order of the executor)

The genuine and entire collection of models, moulds, casts and busts in terra cotta, marble and bronze, of Mr. L. F. Roubilliac, statuary, deceased, at his late dwelling-house in St. Martin's-lane; together with several curious antiques purchased by him in Italy; an exceeding curious layman, big as the life, and two large and capital bronzes of Fame and Mercury.

The same will be exhibited to the public view till the time of sale, which will begin each day punctually at twelve o'clock.

Catalogues of which may be had gratis on the days of viewing at the
place

place of sale, and at Mr. Langford's in the Great Piazza, Covent-garden.

*Soon after the above sale will likewise be sold his working utensils, blocks of marble, household furniture, and other effects.

PETER SCHEEMAKERS

[1691-1770]

August 7, 1764.

Yesterday were put up, in the Great Court Room at the East India-house in Leadenhall-street, the three following curious white marble statues, viz., in the centre, over the chairman's seat, is placed that of sir George Pococke, knight of the Bath, and admiral of the Blue; on the admiral's right hand Robert lord Clive, baron of Plassey; and on the left, major general Laurence. These statues, which are bigger than the life, are all dressed in the Roman habit, and executed by Mr. Scheemaker.

Mr. Peter Scheemaker, statuary, left off business [in 1769], and his stock of models, figures, &c., were sold by auction May 8, 1771.

MICHAEL HENRY SPANG⁷

[*d. ca.* 1767]

[Public Advertiser, May] 11, [1762.]

This morning is opened in Westminster-abbey a monument, erected
to

7. Spang, a Dane, exhibited with the society of artists in 1760, 1761, and 1762. (Graves, Nollekens.)

to the memory of James Thomson, author of the Seasons, and other poetical works. It is situated between Shakespear's and Rowe's, and executed by Michael Henry Spang statuary, after a design of Mr. Adam, architect to his majesty. There is a figure of Mr. Thomson sitting, who leans his left arm upon a pedestal, and holds a book to the cup of Minerva in his other hand. Upon the pedestal is carved a bas-relief of the Seasons, to which a boy points, offering him a laurel crown as the reward of his genius. At the feet of the figure, is the tragick mask, and ancient harp. The whole is supported by a projecting pedestal, and in a pannel, is the following inscription.

JAMES THOMSON,
 Ætatis 48, Obiit 27 August, 1748.
 Tutor'd by thee, sweet Poetry exalts
 Her Voice to Ages; and informs the Page
 With Music, Image, Sentiment, and Thoughts,
 Never to die!

This Monument was erected 1762.

———— V A N D E R H A G E N⁸

[*fl.* 1766–1767]

Wednesday, April 17, 1771.

To be sold by auction by Mr. Langford and son, at their house in the Great Piazza, Covent-garden, next Saturday, the 20th inst., by order of the executor,

The

8. Vander Hagen, who exhibited with the free society in 1766 and 1767, is mentioned in the fourth vol. of *Anecdotes* under Rysbrach.

The collection of Italian, Flemish and Dutch pictures of Herbert Hyde, esq., late of Southampton-street, Bloomsbury, deceased.

To be viewed on Friday and till the sale, which will begin punctually at twelve. Catalogues may be then had.

Note, immediately after the above sale will be sold, by order of the executors of Mr. Vanderhagen, carver, deceased, principal assistant to the late Mr. Rysbrack, several fine heads and figures in ivory, basso relievos in marble, books of prints, &c.

Note, the sale of Mr. Barrett's pictures, intended for Saturday next, is, by order, postponed to May next.

JOHN VAN NOST

[*d.* 1780]

November 18, 1762.

By subscription. A bust (taken from the life by John Van Nost) of the right hon. the earl of Halifax. Subscriptions received at three guineas each by Mr. Van Nost, at Mr. Clark's, opposite May's buildings, in St. Martin's-lane, and at the Senegal Coffee-house in St. Michael's-alley, Cornhill. A number of the above busts, are finished, and ready to be delivered to subscribers, or their orders. Also by subscription, a large medallion of David Garrick, esq. at half a guinea each.

[London Chronicle, April 7-10], 1764.

Dublin, April 3. There is a statue making at Mr. Van Nost's of sir Edward Hawke, for the earl of Inchiquin, to be fixed up at his lordship's seat at Rostellan.

Account of Vanost the sculptor, who married [Richard]
Savage's

Savage's sister, in the first volume of Benjamin Victor's Works, p. 264. London, printed by Becket, 1776, in 3 volumes octavo.

JOSEPH WILTON

[1722-1803]

The duke of Richmond had a mind to have a statue of general Wolfe. Wilton the statuary went down to Portsmouth, and opened his coffin, when it was brought over, to try to take off his face, but it was too much distorted. They found out a servant of lord Gower, who was like Wolfe, and Wilton was ordered to model his face, and lord Edgcumbe was to correct it by memory.

Wilton is carving the Apollo Belvedere for the duke of Richmond, and is to have 300 *l.* for it. 1761.

Wilton made the monument of Dr. Stephen Hales, erected at the expence of the princess dowager of Wales in Westminster-abbey September, 1762.

[London Chronicle, October 25-27, 1763.]

A magnificent monument is erected by Mr. Wilton, statuary, at the south-east corner of the church-yard, Chelsea, to the memories of the late sir Hans Sloane, bart., and his lady. It is composed of Portland stone, on the top of which, covered with a portico, supported by four pillars, is placed a beautiful vase of the finest white marble, with four serpents entwined round it, and inimitably executed, all out of one piece;

piece; at each of the ends and sides are four white marble entablatures, the arms on one, and the crest on the other, and the following inscriptions:

“To the Memory of Sir Hans Sloane, Bart. President of the Royal Society, and of the College of Physicians; who in the year of our Lord 1753, the 92d year of his age, without the least pain of body, and with a conscious serenity of mind, ended a virtuous and beneficent life. This Monument was erected by his two daughters, Elizabeth Cadogan and Sarah Stanley.

“Here lies interred Elizabeth Lady Sloane, Wife of Sir Hans Sloane, Bart. who departed this life in the year of our Lord 1724, in the 67th year of her age.”

Saturday, March 17, 1764.

Thursday the committee, appointed by common-council, went to view his present majesty's statue at Mr. Wilton's, statuary, near Cavendish-square; and we hear the same is ordered to be directly placed amongst those of the former English kings, upon the Royal-exchange.

In the Senate-house at Cambridge [there is] a most vile statue of George the Second by Wilton.

MRS. PATIENCE WRIGHT

[1725-1786]

Mrs. Wright from America, who modelled in wax as large as life and in colours, died in London in February, 1786.

ANECDOTES OF PAINTING, &c.

CHAP. VI.

Architecture and Architects.

General Remarks.

IF two architects of equal genius and taste, or one man possessing both, and without the least degree of partiality was ordered to build two buildings, (and supposing him unlimited in expence) one in the Grecian and one in the Gothic style, I think, the Gothic would strike most at first, the Grecian would please the longest. But I believe this approbation would in some measure flow from the impossibility of not connecting with Grecian and Roman architecture, the ideas of the Greeks and Romans, who imagined and inhabited that kind of buildings. If (which but few have) one has any partiality to old knights, crusadoes, the wars of York and Lancaster, &c., the prejudice in favour of Grecian buildings will be balanced. All this is supposed to be referred to men who think for themselves; it is idle to address any supposition to men who think by rote. Ten thousand or ten million of men who do not think for themselves are but as one man, and that one a mimic or copy of somebody

somebody else. If one was to discover in a new country a Grecian and Gothic building, equally perfect in their several kinds, and had never seen of either style before, I question which one should prefer. I, who have great difficulty of not connecting every inanimate thing with the idea of some person, or of not affixing some idea of imaginary persons to whatever I should see, should prefer that building that furnished me with most ideas, which is not judging fairly of the merit of the buildings abstractedly. And for this reason, I believe, the gloom, ornaments, magic of the hardness of the buildings, would please me more in the Gothic than the simplicity of the Grecian.

Rules prevent faults but they prevent improvement too. The moment the Romans had settled the rules of the five orders, they were afraid to invent. The Gothic architects had never been told that they must not pass such and such lines. It is the same in all arts: Tragedy and epic poems are at a stand because it is supposed that the line of perfection is known. Homer would never have reached the heights he has done, if some Aristotle had written before his time, and taking his measure from the best poet of his age, had said, this and this is all that may be done. Who exerts so much strength to shoot to a mark, as he would to shoot beyond it?

I do not believe that the Romans ever used the regular architecture for private houses. This might almost be ascertained, by examining what columns remain, and measuring whether any
of

of them exist between the dimensions for very large buildings, and those for niches, which however large, would still be too small to have been used for houses.

Mr. Chute thinks Gothic buildings were designed by bishops and monks, who from observing the effect of the gloom of their convents, applied it to churches. It is happily thought.

The style of Gothic is different in every country which shows it formed itself in each, and was not imported from any peculiar country.

[1781.]

Epigram on the Serpents carved on each side the stair of Physicians Hall, Edinburgh.

These serpents symbols are, no doubt,
And to this house akin;
The images are plac'd without,
The poison lurks within.

It was said before lady Townshend, that the pagoda built [in 1761] by the princess at Kew, was to be as high as the monument. "Yes, said she, and *it is to be erected in the spot* where the fire began."¹

London Houses.

The new house of stone in Piccadilly near Hyde-park, built
in

1. This jest, certainly scandalous, may refer to lord Bute's relations with the princess of Wales.

in 1760 for sir H[enry] Hunlocke, was designed by William Ponsonby earl of Besborough.

Mr. Spenser's house in St. James's-place [was designed] by colonel George Grey, brother of sir James Grey resident at Naples.

The duke of Norfolk's and the earl of Strafford's houses in St. James's-square were designed by Mr. Brettingham, but lord Strafford chose all the ornaments of his himself.

The Gothic house of the countess of Pomfret in Arlington-street, was designed by Mr. [Sanderson] Miller of Radway.

At the house now inhabited by earl Gower, and built by Mr. Pelham, is a fine room and ceiling designed by Kent, as the rest of the house was. Where the great room now stands, was formerly a house inhabited by sir R. Walpole during his administration and where his youngest son Horace was born: on the rest of the ground of Mr. Pelham's house stood the house of Mr. Pultney, afterwards earl of Bath, the great opponent of sir Robert Walpole.

Richmond-house at Whitehall was part of the old palace, and was rebuilt by Charles second duke from a design of lord Burlington, which was remarkably ill contrived. The third duke improved it a little by another part, of which his father had had a grant falling in by the death of sir Philip Meadows; but in 1782 his grace improved it a great deal more, built a new staircase and two fine rooms from designs of Mr. Wyat.

Mrs.

Mrs. Montagu's noble house in Portman-square was built by Mr. Stuart, and first inhabited by her in 1782. The finishing was from designs of Mr. Wyat.

[? Daily Advertiser, ? August, 1759.]

To be sold by auction by Mr. Phipps,
by order of the assignees, on Thursday next, the 16th instant, and the following day,

All the entire and genuine household furniture, plate, and china, of Mr. John Lidderdale,² at his late dwelling house, in Shorter's court, Throgmorton-street; consisting of all sorts of very good household and kitchen furniture, about 100 dozen of fine old port wine, &c. Likewise the remainder of the term of the lease of the dwelling house, of which there were eleven years unexpired at Lady-day last, subject to the yearly rent of 35 *l*. The premises are in exceeding good repair, and are very convenient for the mercantile business, being situated near the Royal Exchange.

The house and goods may be view'd on Tuesday, the 14th instant, and to the time of sale, which will begin each day exactly at eleven o'clock. Catalogues may be had of Mr. Robert Phipps, at the Ship, near Cree-Church, Leadenhall-street, and at the place of sale.

March 11, 1784.

Carlton Palace.

Last night the elegant suite of apartments lately fitted up at Carlton
palace,

2. Two words at the end of this advertisement have been omitted, the last line not having been preserved. A John Lidderdale was consul at Carthagenæ, and another of the same name (of Castle-milk, Scotland) died August 19, 1777, but the name seems to have been not uncommon. (*Gentleman's Magazine*, vol. xlvii, pp. 248, 459.)

palace, were opened for the reception of a select party of the friends of the prince of Wales. The visitants who partook of the evening fete, and joined in the dances, were of the first rank and distinction.

The apartment where the prince usually dines was lighted up by three gilt chandeliers, and a number of elegant girandoles. The panels are white with gold mouldings, and rich carved work. The cornice, freize, and pediments, are of white and gold to correspond with the panels and doors, which, when closed, are so contrived that they have not the appearance of doors. The hangings of this apartment are crimson damask. In the niches are placed some curious marble slabs.

Two chambers intervene between the dining and state room; these apartments are noble and rich, but have little to distinguish them except six paintings. Two of these are ruins and landscapes by an Italian master, Andromeda chained to the rock, and the Annunciation.

State Room.

The entrance to this grand apartment fills the mind with an inexpressible idea of greatness and splendour. In this the state chair of his highness is placed beneath a canopy of crimson velvet, richly trimmed and embroidered. In the center of the canopy on the top, are two shields, upon which is placed a crown of laurel; near the shield are eagles' heads in gold; and at each corner is an helmet emplumé; each helmet on the dexter side is supported by a lion, and those on the left by a unicorn. Every minutiae of this superb performance discovers the artist who designed it to have a wonderful fertility of mind; and had he been a subject of Lewis the XIVth, he certainly would have been rewarded by a pension. The state chair is of a gold frame, covered with crimson damask; on each corner of the seat is a lion's head, expressive of fortitude and strength; the feet of the chair have serpents twining round them, to denote wisdom. Facing the throne appears the helmet
of

of Minerva.—Over the windows, the curtains of which are crimson velvet, hung in beautiful order, Glory is represented by a St. George set in a superb gloria, in which are interwoven laurel branches. Trophies of war, &c., described and finished in a superb manner, are continued the full extent of the windows. In this apartment the pictures of most of the royal family are to be placed, but it contains at present only those of their majesties.

Ball Room.

This apartment exhibits a pleasing contrast to the state-room, and is, from the style in which it is laid out, admitted to be as nouvelle as it is beautiful. The panels are of a beautiful white, framed with a light moulding, which appears to be entwined with foliage and flowers after nature. On each side of the room are placed five large looking-glasses, the framing of which is light, and well in character for a ball-room. A very magnificent glass is placed at one end of the room, of such dimensions, that it reflects almost every object in the room. At the other end is an orchestra, elevated about eleven feet from the ground. A painted railing, of blue upon a white ground, forms the gallery of it. At the back a most beautiful crimson damask drapery appears, hung in a well-disposed style, and blended with festoons of artificial roses and leaves, that give it the most beautiful relief. Plumes of artificial feathers, fixed in small coronets, are placed at proper distances round the room. The crowns in which they are placed appear to be set with jewelery, representing emeralds, sapphires, topazes, and rubies. The ceiling consists of a white ground, from which are suspended in a variety of forms, rich festoons of foliages and flowers, the beauty and order of which no description can do justice to. From different meetings of the festoons are hung fourteen crystal lustres, in so curious a manner, that it can hardly
be

be discovered by what means they are supported. On each side of the room, rows of seats were placed, for the accomodation of the company in the intervals of the dances.

The room adjoining, being the second next the gardens, is elegant, and perfectly modern. This serves as an antichamber to a beautiful

Saloon.

This apartment may be styled the chef d'oeuvre, and in every ornament discovers great invention. It is hung with a figured lemon sattin. The window curtains, sophas, and chairs are of the same colour, except some which are placed in the recess of the bow window next the garden, and are of gilt cane. The cornices, mouldings, doors, &c., are of extraordinary workmanship. The ceiling is ornamented with emblematical paintings, representing the Graces and Muses, together with devices; and Jupiter, Mercury, Apollo, and Paris. In the center of the ceiling is a representation of Pegasus. Over the doors are also placed paintings. The chimney piece is a beautiful design, and from the *or molu* ornaments on the marble, it possesses an appearance of great richness. Two *or molu* chandeliers are placed here; it is impossible by expression to do justice to the extraordinary workmanship as well as design of these ornaments;—they each consist of a palm, branching out in five directions, for the reception of lights. A beautiful figure of a rural nymph is represented, entwining the stems of the tree with wreaths of flowers. In the center of the room is a rich chandelier.—To see this apartment, dans son plus beau jour, it should be viewed in the glass over the chimney-piece.

The range of apartments from the saloon to the ball-room, when the doors were open, formed one of the grandest spectacles that ever was beheld.

The

The suite of rooms on the story parallel with the garden, were also lighted up, and from the neatness and simplicity of their furniture, hangings, and ornaments, gave great satisfaction.

The company were not entirely assembled before one this morning. Lady Southampton and major St. Leger officiated in the ceremonies of this meeting.

*Country Houses.*³

August 7, 1786. Saw Broome a seat of sir Henry Oxenden in Kent. It stands well at the head of a descending val: the house is good and handsome, and he has built one fine room for his pictures; there are 33, most good and a few fine; particularly Christ with the Doctors, by Pordenone, an uncommon picture in a lighter style than usual with the Venetian Masters: the expressions of the Pharisees are very natural, of the Virgin, not so well. There are fine small Salvators, two good Gaspars, a fine Lanfranc, and a curious picture masterly drawn and coloured, of the young slave picking the thorn out of his foot from the antique bronze in the Capitol. It is said to be painted by Correggio, but probably is not, as the colouring is not bright, nor was Correggio ever at Rome, nor was likely to have seen a cast or print of that statue so early. There are two pieces of Nicolo Poussin with many figures, finely drawn, but in his worst coldest colouring.

3. In the Books of Materials are many other descriptions of country houses, which have been omitted here because they are printed in the sixteenth volume of the Walpole society.

colouring. In another room is a good head by sir Godfrey, of Edmund Dunch, grandfather of sir Henry, and who was of the Kitcat Club. In one room a model of the flying machine invented by Mr. Oxenden, only son of sir Henry.

Saw also Chilham-castle, seat of Mr. Heron. The situation is high and fine, but has not been assisted by modern art. Of the ancient castle nothing remains but the keep covered by ivy. The house adjoining was built by sir Dudley Digges, in the style of king James's time, and from the number of bow-windows and two kinds of wings with them that retire and advance again, not unpicturesque, but the whole inside is compleatly ugly and inconvenient, and though kept in repair, furnished and inhabited, has nothing in it worth notice, but one piece of two ladies in the exact dress and undress of the reign of George the First, one sitting, the other standing.

July, 1766.

For the Public Advertiser.

Verses writ in a Cottage belonging to General Conway, at Park-Place, near Henley in Berkshire.*

The works of art let others praise,
Where Pride her waste of wealth betrays,
And Fashion, independent grown,
Usurps her parent Nature's Throne;
Lays all her fair dominions waste,

And

And calls the depredations—taste.
But I, who ne'er, with servile awe,
Give Fashion's whims the force of law,
Scorn all the glitter of expence,
When destitute of use and sense;
More pleas'd to see the wanton rill,
Which trickles from some craggy hill,
Free thro' the valley wind its way,
Than when immur'd in walls of clay,
It strives in vain its bonds to break,
And stagnates in a crooked lake.
With sighs I see the native oak
Bow to th' inexorable stroke,
Whilst an exotic puny race
Of upstart shrubs usurps its place;
Which, born beneath a milder sky,
Shrink at a wint'ry blast, and die.
I can't behold without a smile
The venerable Gothic pile
(Which in our father's wiser age
Was shelter'd from the tempest's rage)
Stand to the dreary north expos'd,
Within a Chinese fence inclos'd.
For me, each leaden god may reign
In quiet o'er his old domain;
(Their claim is good by poets' laws,
And poets must support their cause.)
Let Pan be plac'd in pastures fair,
And seem to watch his fleecy care;

Amidst

Amidst her flow'rs let Flora stand;
Let Ceres guard her cultur'd land;
Their oaks let dryads still defend;
Let naiads still their springs attend:
But when old Neptune's fish-tail'd train
Of tritons haunts an upland plain,
And Dian seems to urge the chace
In a snug garden's narrow space;
When Mars, with insult rude, invades
The virgin muses' peaceful shades;
With light'ning arm'd, when angry Jove
Scares the poor tenants of the grove,
I cannot blindly league with those
Who thus the poets' creed oppose.

To Nature, in my earliest youth,
I vow'd my constancy and truth,
When in her Hardwick's much-lov'd shade,
Enamour'd of her charms, I stray'd;
And, as I rov'd the woods among,
Her praise in lisping numbers sung:
Nor will I now resign my heart
A captive to her rival art.—
Far from the pageant scenes of pride,
She still my careless steps shall guide;
Whether, by contemplation led,
The rich romantic wild I tread,
Where Nature, for her pupil man,
Has struck out many a noble plan;
Or whether, from yon wood-crown'd brow,

I view the lovely vale below;
For when, with more than common care,
Nature had stretch'd the landscape there,
Her Conway caught the fair design,
And soften'd ev'ry harsher line;
In pleasing lights each object plac'd,
And heighten'd all the piece with taste.

O, Conway! while the public voice
Applauds our sov'reign's well-weigh'd choice,
And Albion's friends, exulting, see,
Her fame, her int'rest, rise with thee;
Fain would my patriot muse proclaim
The statesman's and the soldier's fame,
And bind immortal on thy brow
The civic crown, and laurel bough.
But, tho' unskill'd to join the choir,
Who aptly tune the courtly lyre;
Tho', with the vassals of thy state,
I never at thy levee wait;
Yet be it oft my happy lot
To meet thee in this rural cot;
To see thee here, thy mind unbend,
And quit the statesman for the friend;
While smiles unbought, and void of art,
Spring genuine from the social heart.

Happy the muse, which, here retir'd,
By gratitude like mine inspir'd,
Dupe to no party, loves to pay
To worth like thine her grateful lay;

And,

And, in no venal verse, commend
The man of taste, and nature's friend.

Cottage, July, 1766.

* By the Reverend Mr. Powis.⁴

[*ca.* 1787.]

General Conway.

Park-Place.

This is by far the finest place upon the Thames. Nature and art have both worked well on it, and with a boldness, not elsewhere to be found in this neighbourhood of London. The hills indeed rise as steep, though they do not swell as high, as in landscape ground of the first character. On the top of them stands the house; at the bottom runs the river; here and there broken into aytes, and so receiving a pastoral character. The bridge at Henley, the prettiest on the river, offers not only a point of view, but an idea which is gratifying. The two faces on the center arch
are

4. Thomas Powys (1736-1808), dean of Canterbury from 1797 till his death, was brother of P. L. Powys (Passages from the Diaries of Mrs. P. L. Powys, London, 1899). Walpole preserved another copy of these verses, reprinted in the Morning Chronicle in 1782 or 1783 with the heading: "To the Right Honourable General Conway, Secretary of State. Written at the Cottage at Park Place in the year 1766, by the Reverend Mr. Powys." The following variations occur: l. 6, *devestation* for *depredations*; l. 23, *I ne'er behold* for *I can't behold*; ll. 23-28 inserted between ll. 16 and 17; ll. 43-44 omitted; ll. 47-68 omitted here but used as the conclusion; ll. 73-74 omitted; l. 78, *oak* for *crown*; l. 83, *happier* for *happy*; l. 51, note added: "Hardwick, the seat of P[hilip Lybbe] Powys, esq. in Oxfordshire."; l. 66, *sketched* for *stretch'd*.

are the sculpture of Mrs. Damer! The planting, and all the arrangements of the ground, have been well done by general Conway.

The ornamented ground is 275 acres.

The park contains 130 acres.

The farms in the demesne are 500 acres.

The ornamented ground, heretofore, was comparatively insignificant. It ended with the wood. All the shrubberies, the subterranean passage, the noble valley from it, the arch at the end of it, the cottage, and yet, better than all, the terrace, through its whole length, three quarters of a mile, all were done by the general.

The subterraneous passage, 275 yards long, is marked with much good sense. On the entrance and conclusion of it, there is no silly waste of money, no grotto work, nor other childish bauble. Nothing but what is merely necessary, in arching, with a little masonry, where the rude flint could not be depended upon.

The arch measures 43 feet across. The enormous stones facing it, and with such a noble effect, were brought from fourteen different counties. The iron cramping them together, weighs two tons. The expence was 2000 *l*.

The cottage has a pretty room in it and exquisite scenery from the three sides. On one side, Henley Church; on a second, the meanders of the river; and in front, the river again, glittering through the foliage of a steep woody glen, almost equals Wales in its sweetest manner.

In the cottage, the prints should be changed; coloured dawblings of the king and queen, lady Coventry, duchess of Ancaster, a bad medley, with [Paul] Hiffernan's horrid nonsense of the Heroine in the Cave, for Reddish's benefit in 1774—all these should give place to better prints, or none at all.

The bird's-eye view of Henley is rather too red. The hills, which are
Mr.

Mr. Freeman's and Mr. Hall's, are beautifully planted and complete the requisites of landscape inequality, wood and water.

The offskip is most extensive, over Berkshire, the New Forest in Hampshire, nay, at the opening, the South Downs in Sussex. Of course, lord Portchester's place, the duke of Bolton's, sir Charles Hardy's, Mr. Crew's, the house of Price, Mrs. Morton's, Mr. Martin's, White-knight's, which is well improved, Caversham's, with the massacres upon Marsac's trees, &c., &c., &c., all are in the view.

The house, indifferent as it is, held lord Arch. Hamilton, and afterwards the prince of Wales. The bow-window room, the best in the house,* was added since their time. The charms of the place require a new house, and it is in contemplation. There are on the ground 100,000 bricks for the purpose. That the present owner may have the putting them together, must be the wish of every one who thinks of his taste, his liberality, and what his genius may do, working with the genius of this delightful ground.

Ornament, in all its forms, is apparently well consulted, but use also seems never overlooked. The kitchen garden is complete. The trees are well trained. There are hot walls, a green-house, a poultry-place and pheasantry in perfect order.

The flower garden, a rood or two, with the exact agreement of plats, and fraternity of alley walks, the little bason with gold and silver fish,⁵
the

5. The following cutting, annotated by Walpole as "The first advertisement of gold and silver fish by auction, 1762," is preserved in the Books of Materials:

"To be sold by auction by Mr. Langford, on Tuesday the 8th of June next,

"The large and curious collection of gold and silver fish, of Richard Cracraft, esq., at his late dwelling-house, at the Six Miles Stone near Brentford, (who is removed from thence to Ramsgate in the Isle of Thanet).

"They will be divided into small lots, and may be viewed on the day of sale aforesaid,

the small statues and vases, with foliage wreathing in arbour-like festoons, all a little model of the French style, all are well enough; as flowers must be had, and could not be had in greater quantities, and in better order, than thus by themselves.

The yet better shew of use, is in the experimental husbandry, and the chemical experiments of the place.

Six acres of cabbages, for seed, were sold last year in the London market.

Two acres of carraways, were last year sold in seed; two distilled, and sold in oil.

Eight acres of lavender were distilled. The essential oil sold for 170 *l*.

Of potatoes, there were 23 acres, distilled into vinous spirit, or whisky. After the distillation, the potatoes are excellent food for hogs.

The distillery is an attempt, which cost 4000 *l*. to economize on fire. The primary object is to coke pit coal for the maltsters.

Coal, it is well known, after cokeing, gets in bulk, more than it loses in weight, in the great proportion of one or two in four. Twelve sacks of coal, after burning, yield 16 or 18 sacks in coke. The fire, thus used in this operation, effects at the same time the distillation on one side, while, on the other, it has been applied, experimentally merely, to the fluxing copper and iron. The latter has not always prospered. The former never failed. To the great amount of 400 weight of metal having

said, from eight o'clock in the morning till twelve, at which time punctually the sale will begin.

"Note, the large breeding fish will be in lots by themselves."

But the auction never took place. The auctioneer gave notice in the *Public Advertiser* for June 8 (in an advertisement not preserved by Walpole) that the collection had been sold by private contract.

ing been run off, while a chaldron of coals was cokeing—and while large distillations were working at the same time!

A chaldron of coals can be coked in a day.

The dimensions of the still are these: the copper holds 400 gallons, the worm tub, or refreratory, 800.

There is a chymical professor on a good establishment: a salary, a pretty house of four rooms on a floor, &c., &c. Dr. Mapleton, now at Odgeham was—Mr. Blair is, in this situation.

The lavender oil is the purest and most strong ever in the market. Smith, of Bond-street, bought it all; it sold last year for 170 *l.*, which is above 20 *l.* per acre, and this on ground hitherto fruitless, which was tried with oats, and failed.

The soil is a chalk, which the lavender loves.

Whether the scheme may answer on a money estimate, is not certain. The vent of the coke is doubted. If it could be sold, and in as large quantities as the distillery would allow it to be made, the balance in favour of the undertaking would be obvious and certain. The coke sells for a shilling or two more than the coals, by the chaldron. The increase of bulk makes the profit ten shillings more. This would more than pay the charges of management in the distillery. There is another contingent improvement on the side of metallurgy. Yet metallurgy, so far from the mine, and any colliery, can scarcely be practised. What purposes can supply its place, whether any enlargement of the distillery, any malting, or what other elaboration, yet remains to be determined. Yet whatever be the event, whether the undertaking succeed or fail, in point of profit, as a point, on which praise must fasten, there can be but one opinion. It may lead to consequences conspicuous to the place itself. It may excite similar undertakings in more favourable situations; more favourable for fuel and the metals! But end where it will, the merit of
the

the beginning is with general Conway. Who thus can direct expence, and apply science, to purposes in life, rather repulsive on every side, but in regard to their use.

How far the scheme may be big with promise to the coal countries, is well worth the best care of our chymists and machinists. As such, the appeal is to Bolton and Westwood, of Birmingham, Dr. Higgins and bishop Watson.

So much for the place of general Conway. Which is rich in every thing, from nature and art, from the rare combination of opposite qualities, the love of projection with sufficient property, philosophic addiction and the elegant arts, the decent estimate of bullion, and the exact knowledge of each fairer object, to which it is convertible!

Yet more to soothe and decorate his happy allotment, in this good ground, he has the charm of character—the *mens sibi conscia*—all that fine taste can administer, with letters, and temper, all the brightest lustres of a politician and a soldier, and that he is esteemed for private goodness by all who in their own privacy are good men.

Literary history must remember, what it were baseness to forget, that David Hume had his first substantial patronage from general Conway! †

* In that room are the beautiful pictures worked in worsteds by lady Ailesbury wife of general Conway.

† Not true, Hume was first secretary to lord Hertford, ambassador to France.

Morning Herald, September 27, 1788.

General Conway's grounds near Henley, have been much frequented this year by foreigners of distinction, who speak with rapture of the beauty and sublimity of the scenes. The arch and the catacombs are well known:

known: to those there has lately been added, on an adjoining hill, a Druidical fane—not a copy, or an imitation—but a real temple of the Druids, found in the island of Jersey, and transported hither at a great expence. It is of circular form, about six feet in height and fifty in circumference; has one entrance open to the east, with six niches or cells at equal distances, each formed by three immense stones, one of which is placed horizontally across two standing in perpendicular position. Though to the man of taste it has no effect as a distant object, yet it is a curiosity well worthy the attention of the antiquary.

The Druidic temple discovered in Jersey has (in 1788) been erected at Park-place, having been presented by those islanders to general Conway their governor, accompanied by these handsome lines, which have been engraven in gold letters on black marble, to be affixed to the temple:

Pour des Siècles caché aux regards des mortels
Cet ancien monument, ces pierres, ces autels,
Ou le sang des humains offert en sacrifice
Ruissela pour des Dieux, qu'enfanta le caprice;
Ce monument sans prix par son antiquité
Temoignera pour nous à la Postérité,
Que dans tous les dangers Césarée⁶ eut un père
Attentif et vaillant, genereux et prospère,

Et

6. The Roman name for Jersey was Cæsarea. Conway was governor of Jersey from 1772 until his death, and while he occupied this position the island was several times attacked by the French. A model of the temple here discussed was in the Small Closet at Strawberry-hill.

Et redira, Conway, aux siècles à venir,
 Qu'en vertu du respect dû à ce souvenir,
 Elle te fit ce don acquis à ta vaillance
 Comme un juste tribut de sa reconnoissance.

R O B E R T A D A M

[1728–1792]

Chambers and Adam made architects to George the Third with salaries of 300 *l.* a year, in February, 1761.

[April, 1764.]

We hear from Wiltshire, that, on Home-hill, in Bowwood-park, an eminence which commands a view of a great part of north Wiltshire, a most beautiful and noble mausoleum, designed by Robert Adam, esq., is nearly finished, and will soon be fit to receive the remains of the late John Petty (otherwise Fitzmaurice) earl of Shelbourne. Having often reflected on the distressed state of several villages around, whose inhabitants had no parochial church to resort to, nor minister to perform religious offices among them, the place being part of an antient forest: to remedy this evil, he, on his death-bed, directed that his remains should be deposited on Home-hill, in his park, and wished that a chapel should be there built for the conveniency of the inhabitants around. In consequence of which pious desire, his countess dowager, Mary, daughter to the late hon. colonel William Fitzmaurice, brother to Thomas late earl of Kerry, hath, entirely at her own expence, erected this mausoleum to his memory; and is carrying into execution a convenient
 and

and beautiful chapel, built with white hewn stone, equally useful to the services of religion, and ornamental to the whole country. As her ladyship spares no expence to make this work perfect, her son, the present earl of Shelbourne, is pleased to endow it, and fix a chaplain therein.

The collection of pictures of Robert and James Adam, architects, [was sold] by Prestage in Saville-row, February 14, 15, and 16, [1765.]

In 1767 Adam the architect and Ramsay the painter threw up heads and tails which should represent the shire of Fife in Scotland: Adam won, and was elected.

Additions to my Anecdotes of Painting from the new Anecdotes of British Topography, 1768, by Mr. Gough: W. Adam, [p.] 632, father of the Adams, architects of the Adelphi.

By the bankruptcy of Mr. Fordyce in June, 1772, the brothers Adams failed, and were forced to discharge 2000 workmen at their Adelphi buildings.

[September, 1772.]

Adelphi, September 9, 1772

The Mess. Adams, by being connected in mutual paper transactions with other houses, found themselves in the course of last summer, obliged to stop payment, and to their great loss to suspend for some time the carrying on of their extensive works. Confident however that their effects, if sold for their real value, are more than sufficient to discharge all their debts, they determined (for their own honour, as well as for the benefit of their creditors, whose generosity and forbearance
they

they acknowledge with the utmost gratitude) not to commit any act that might bring their estate to an abrupt sale, which could not fail to sink it greatly in its value, they from the same motive of justice declined to make any proposal of composition to their creditors, though they have reason to believe that the most considerable of these would have very readily agreed to accept a smaller sum than their real debts. Having now made an accurate and regular state and arrangement of all their affairs, they have resolved by an immediate but gradual sale of their effects, to do full justice to all their creditors by paying both principal and interest. To accomplish this desirable end they have authorized Mr. Christie to expose to public sale, on the first day of October next, at their house on the Terras Adelphi, all their finished and tenanted houses in the said Adelphi. Their own bills, or the bills of Mess. Henry Galaway, Alexander Whyte, and Robert Wingate, their agents, drawn upon their account, and all others their simple contract debts, will be taken or set off in payment of the price for which the said houses or any of them shall be sold. The same rule shall guide the conduct of the Messrs. Adams in their future sales. They will, in short, contribute all their own skill, labour and industry, to encrease the value of their estate for the benefit of their creditors, being determined that these shall be paid to the last farthing before they shall presume to derive the least advantage to themselves.

Catalogues of particulars will be ready to be delivered next week at Mr. Christie's, in Pall-mall, or at the place of sale.

[January] 1773.

To be sold by auction by Mr. Christie, the end of February next, by order of the Mess. Adams of the Adelphi,

A most superb unique collection of ancient statues, bustos, bas-reliefs,
urns,

urns, and other antiquities, chiefly the workmanship of Grecian artists, being the most remarkable collection of this kind ever exposed to sale in England.

These superb antiquities were purchased by the Mess. Adams, during their stay in Italy, from the most celebrated collection of that country, namely, that of the Vatican, Barbarini, Mattie, &c., which will be more particularly specified in the catalogue.

At the same time will be sold (the property of the same gentlemen) a very noble and capital collection of pictures, by the greatest masters of the Italian and Flemish schools.

Also a singular and beautiful collection of finished drawings, framed and glazed, the most elegant decoration for the dressing rooms of the ladies, and likewise for the cabinets of the virtuosi.

Two of the most expensive houses in London for finishing and furniture, are, sir Watkin Williams's in St. James's-square, built by him and designed by Adam, and finished in 1774. The other is lord Stanley's in Grosvenor-square, bought by his father lord Strange and altered by lord Stanley in 1774 after the designs of Adam.

[Burial] of Adam, architect, in Westminster-abbey. [*Vide* magazines for February and March, 1792.]

ALLEN BATHURST, EARL BATHURST
[1684-1775]

Lord Bathurst said he invented [the] modern garden at Percy lodge, at Richings, Bucks, estate of his wife. [Communicated

cated by] Mr. Conslade. He and Pope and Kent might strike it out, but Percy lodge was rather taken from Marly; it had a strait canal and an etoile.

LANCELOT BROWN

[1715-1783]

Brown, the undertaker of gardens, looking on the piece of water he had made at Blenheim, cried out, Thames! Thames! Thou wilt never forgive me this.

Lancelot Brown, gardenist, died February 6, 1783, at his son-in-law Holland's door in Hertford-street, aged 67, of an asthma. He coined the word *Capability*. Said of water at Blenheim, the Thames will never forgive me this. Not long before his death [the] duke of Leinster and Mr. Conolly invited him to Ireland, offering him 1000 *l.* on his landing, and to pay for all he should do. He excused himself, saying, he had not finished England. Blenheim and approaches to Caversham and Wimbledon his best works. Water at Wimbledon bad; built Claremont; altered lord Gower's house. Much at Nuneham where too altered house; at lord Ossory's. Had lately given great design for Belvoir. Something at lord Dudley's. He had 3 sons, 2 daughters; one married by Holland, architect.

[February, 1783.]

Thursday morning, February 6, 1783, about nine o'clock, died Lancelot

lot Brown, esq., of Hampton-court, aged 67. His death was probably occasioned by a violent blow he received falling in a fit in the street, as he was returning from a visit at lord Coventry's house in Piccadilly to the house of his son-in-law in Hertford-street. For above thirty years he had laboured under a very troublesome asthma, and though he bore it with an uncommon degree of fortitude and good spirits, yet at times, it reduced his life to alarming situations, and had lately prevailed so as to make him consider himself as drawing near that period, which he believed (with great strength of mind and resignation) as the price of a future state of perfect happiness. His great and fine genius stood unrivalled, and it was the peculiar felicity of it that it was allowed by all ranks and degrees of society in this country, and by many noble and great personages in other countries. Those who knew him best, or practised near him, were not able to determine whether the quickness of his eye, or its correctness, were most to be admired. It was comprehensive and elegant, and perhaps it may be said never to have failed him. Such, however, was the effect of his genius, that when he was the happiest man, he will be least remembered; so closely did he copy nature, that his works will be mistaken. His truth, his integrity, and his good humour, were very effectual, and will hold a place in the memory of his friends, more likely to continue, though not less to be esteemed.

SIR WILLIAM CHAMBERS

[1726-1796]

George prince of Wales drew the ninth design in Chambers's architecture published 1759.

Chambers

Chambers and Adam made architects to George the Third with salaries of 300 a year, in February, 1761.

December 9, 1767.

One day last week his excellency baron Noleken, envoy extraordinary from the Swedish court, delivered to Mr. Chambers, architect to his majesty, an elegant gold box of considerable value, as a present to him from her majesty the queen of Sweden; the design is finely imagined *à la Grec*, and the ornaments are executed with taste in gold of different colours. In the compartments are represented various magnificent structures of the Corinthian, Ionic, and Doric orders; and also several decorations of gardens after the Italian and Chinese manners. This elegant work, executed at Stockholm by Swedish artists, shews how speedily arts arrive at perfection, when encouraged by royal favour.

March 2, 1769.

William Chambers, esq., architect of the works to the king, architect to the queen, and to her royal highness the princess dowager of Wales, is appointed comptroller general of his majesty's Board of Works, vacant by the death of Henry Flitcroft, esq.

Monday, May 28, 1770.

Stockholm, May 4. At the last chapter of the Order of the Polar Star, held on the 28th past, the king was graciously pleased to create William Chambers, esq., architect and comptroller of the works to his Britannic majesty, &c., a knight of that order.

At the exhibition of the royal academy this year, 1772, Mr.
Chambers

Chambers the king's architect, assumed the style of sir William Chambers, as knight of the Polar Star in Sweden, where he was born. He said, it was at the request of the other knights, who had taken it ill, that he had not done so before. In May he published his Treatise on Oriental Gardening, a work that tended to bring back all manner of bad and whimsical taste. In the mouth of the Chinese, he laid down his own ideas of gardening. The work was partly levelled against Brown, the fashionable designer of gardens, who pretended to architecture, and whose plan of a house for lord Clive at Claremont had been preferred to one of Chambers.

Melbourn-house in Piccadilly, designed by sir W. Chamber[s], was compleated, finished and furnished in 1774. . . . The new house is reckoned to have cost fifty thousand pounds.

GEORGE DANCE

[1741-1825]

Gazetteer, August 1, 1763.

To the Printer.

The royal academy of polite arts at Parma, in the distribution of prizes this year to the several artists in their particular professions, have, in a very distinguishing manner, honoured an Englishman with their approbation of his exhibition in architecture; the subject given by the said academy was a public gallery for statues, pictures, &c.; drawings were received from all parts of Italy, and for some time exposed in a
public

public hall for criticism, 'till final judgment should be given: many architects of great merit exhibited their performances, and at length the premium, which is a gold medal weighing two ounces and an half, was adjudged to our countryman, now residing at Rome, and was sent to him there with very high compliments. For the honour of Old England, I imagine, you will not refuse a place in the Gazetteer for the following extract from a printed paper published by the royal academy at Parma.

Distributione de' Premj.

Celebrata l'anno 1763, in Parma dalla reale accademia delle belle arti.

Fra i disegni di architectura quello, che portava per divisa mihi turpe relinqui est, meritamente é stato coronato per la saggezza, e la beltà di tutte le sue forme, e per la grandezza, e proporzione dell' edificio rappresentato il quale ci richiama, ed offre agli occhi i pomposi monumenti degli antichi, e quell' ottimo gusto, che mette vano nelle loro decorazioni. Non puo l'autore, abbastanza lodarsi per lo studio, e per la felice scelta sopra si lodati esemplari. Tutto nel suo disegno si trova messo al suo luogo. Non si saprebbe, che togliere, ne che aggiugnere agli ornamenti: sono numerosi senza confusione, convenivoli al sugetto, ed i soli, che dovran sempre rispettarsi dalla mode, e dai caprici degli uomini, e trovarsi sempre i migliori, potrebbe cio non ostante, desiderarsi, che in questa galleria le finestre fussero meno rinferrate onde le statue, ed i quadri in essa disposti ricevessero un lume piu vivo, e piu steso, quando pero cio fosse fattibile, senza cangiar nulla nell' ordinanza del piano. L'autore si è Il Signor Giorgio Dance Inglese.

In English thus.

Among the drawings of architecture, one bearing the motto Mihi turpe

turpe relinqui est, hath most deservedly met with the general applause for the taste and beauty of all its parts, as well as for the grandeur and proportion of the building which it represents, as it puts us in mind, and presents to our view the most superb monuments of the ancients, and gives us an idea of the refined taste that is to be met with in all their works. It's author can never be sufficiently praised for his study, and for his good choice of such sublime models. Nothing can be added to, nor taken from the ornamental parts; they being abundant without confusion, intirely well adapted to the subject, and such as will always lead the fashion, and rule the fancy of men, and be for ever judged the best. Notwithstanding we could wish that the windows in the gallery were a little more spacious, that the pictures and statues which are placed in it might receive a more brilliant and extensive light, provided it could be done without altering the disposition of the whole. The author is Mr. George Dance, an Englishman.

WILLIAM EDWARDS

[1719-1789]

William Edward, architect, who built the remarkable bridge at Ponty Pridd in Wales, died August 7, 1789, aged near 72. *Vide* Gentleman's Magazine of that year, page 1074.

JAMES ESSEX

[1722-1784]

Mr. James Essex, architect, died of the palsy at Cambridge
in

in September, 1784, aged 61. See an account of him in the Gentleman's Magazine for that month.

JAMES GANDON

[1743-1823]

[Public Advertiser], October 12, 1782.

Gandon is the architect of the New Custom-house now building in Dublin: He was a pupil of sir W. Chambers, and by him recommended, thro' the king and lord Charlemont, to this very lucrative job.

The comparative importance of this new building is, in magnitude of design and expence, next to the new edifice at Somerset-house.

Dublin thus becomes possessed of public buildings to be esteemed the second and fourth, or at farthest the fifth best in the king's dominions: that is, reckoning St. Paul's only before the New Exchange, and Greenwich and Somerset-house before the New Custom-house.

FRANCIS HIORN

[fl. 1780?]

Francis Hierons of Warwick, architect, died in December, 1789. Account in Obituary to Gentleman's Magazine for December, 1789.⁷

7. Walpole was here careless. The obituary reads: "Francis Hiorn, esq., F. S. A., one of the aldermen of that borough [Warwick], and son of the architect of those names."

———— JONES

JONES⁸[*f.* 1782]

[Public Advertiser], October 12, 1782.

Mr. Jones, of Covent-garden theatre, is employed to make a model of the new buildings at Somerset-house. To any body who has not seen the works of Mr. Jones, it cannot convey much idea on the subject to say that his models are done with cards, yet such is the happy effect produced by his manner of working them, that to represent any architecture not in ruins, we prefer the cards to cork. It is but justice to add of Mr. Jones, that in the discovery and pursuit of this elegant art, he spends those hours not employed on the stage.

MICHAEL NOVOSIELSKI⁹[*d.* 1795]

February 27, 1781.

The magnificent scene of the ball-room in the new grand ballet, does infinite credit to the artist. It is not, as mentioned through mistake or otherwise in a morning paper of Friday last, Mr. Rebecca, who is known to be an excellent figure painter, and who wants not to be decked
out

8. Jones remains unidentified. Perhaps he is Griffith Jones, pianist at Covent-garden; perhaps he is the "respectable comedian" who died at Spalding August 21, 1790. (H. Saxe Windham's *Annals of Covent-garden Theatre*, 1906, *Gent. Mag.*, *European Mag.*)

9. Novosielski, architect of the Opera-house and the New Concert Room, exhibited at the academy in 1772 and 1794. He died at Ramsgate April 8, 1795. (Graves, *Musgrave.*)

out in any borrowed plumes; but Mr. Novoselski, (painter to the Opera-house,) who daily improves upon the public, and bids fair to rival soon in scene-painting, even Louthembourg himself.

JAMES PAINE

[1725-1789]

Account of James Paine, architect, in Obituary to Gentleman's Magazine for December, 1789.

SIR ROBERT TAYLOR

[1714-1788]

Mr. Taylor built a house commended by Chambers. *Civil Architecture*, [1759], p. 33.

September 29, 1788.

Sir Robert Taylor.

On Friday last died at his house in Spring-gardens, sir Robert Taylor, who, with very humble pretensions as an architect, acquired a fortune in that line, one hundred-fold beyond that which Inigo Jones accumulated by his merits, and buried in Scotland-yard during the civil wars of Charles the First.

We will not make a retrospect to sir Robert's first entrance on life, nor his professional advancement. The duke of Grafton was his friend, and city connections did more. He planned and executed the additional
offices

offices of the Bank, and the neighbouring new buildings; all of which were attended with the most promising success.

He had several very considerable appointments under Government; the one last given was that of surveyor of the works of Greenwich hospital, in which he succeeded the Athenian Stuart; and an appointment which Wren sought for in vain, although he had interest to possess it.

Sir Robert, during his sheriffalty for the city, proved himself an attentive magistrate; as indeed he has been in Westminster. He is succeeded in his fortune by his son, Mr. M. A. Taylor, M.P., who has been bred to the bar; and whose polished manners and good sense have secured him general esteem with all parties.

The cause of sir Robert's death was a violent mortification in the bowels; he attended, the Sunday preceding his death, the remains of the late sir Charles Asgill, as chief mourner; and on his return home complained of being rather indisposed. The next day he was alarmingly ill, and his malady continuing, human skill was found ineffectual. He was about seventy-four years of age, and though frequently complaining of slight attacks similar to that which occasioned his dissolution, he possessed such surprising vigour of body, that he never walked at a less rate than five miles an hour. The property he left behind is estimated at 150,000 *l.* and independent of that Mr. M. A. Taylor is possessed of a liberal fortune which came by lady Taylor's family.

Sir Robert Taylor

Died on Friday night of an inflammation in his bowels. The efficient cause of his death was a cold caught at the grave of his friend sir Charles Asgill.

Sir

Sir Robert has left behind him a memorial, which, as sure as the uses and the requitals of virtue, survives the grave, and will flourish among the things which pass not away!

His character and condition had many strong and amiable traits.

He seems from the beginning to have been of those independent original powers, which are reciprocally self-formed and self-forming: at least, as far as pecuniary aggrandisement goes, the repute of it is for the most part his own: it is but little broken in upon by any hereditary claims.

His father was the great stone-mason of his time; like Devall in the present day he got a vast deal of money; but again, unlike him altogether, he could not keep what he got. When life was less gaudy than it is now, and when the elegant indulgences of it were rare, old Taylor the mason enjoyed them all. He revelled at a villa in Essex; and as a villa is imperfect without a coach, he thought it necessary to have that too.

When Jonas Hanway came to shame, in his little controversy with Sam Johnson, it was used as a plea to check presumption, that "Mr. Hanway, a governor of the Foundlings, put a pair of horses to his chariot!" If this is argument, old Taylor had twice as much as Hanway—for old Taylor drove a coach and four.

To drive on thus, at a good rate, is generally thought pretty pleasant by most men; but it is not apt to be pleasant to their heirs.

It was so here. For excepting some common schooling; a fee, when he went pupil to sir Henry Cheere, and just enough money to travel on a plan of frugal study to Rome, Robert Taylor got nothing from his father.

Before that plan at Rome was compleated, his father died; and the son, whose heart through life was high and warm, when it beat towards
any

any kind emotion, then shewed what his feeling must be, by what his enterprize was. On the first tiding's of his father's illness, he tried to hurry home; but as there was a war on the continent; as that war required certain passports; and as passports, like other things, will not always come when they are called, Taylor, with amiable alacrity, determined to do without them, and circumvent the risks he could not hope to overcome. Assuming the apparel of a friar, he joined another Franciscan, and so passed unmolested through the enemy's camp.

That apparel, it is not to be wondered at, sir Robert ever made a point of keeping. His son's sentiment need not to be feared. It will be carefully kept for ever.

When Taylor came to look at home, he found, like Wolsey, he had nothing but his robe and his integrity; that to live he must work; and to live to any good purpose, his work must be good.

He therefore set about it in good earnest: for pecuniary aids he found never-failing friendship in the Godfrey family of Woodford. And for advance in art, all that by application could be done he never ceased to do.

In a little time he did so much and so well, that when Cornwall's monument was to come, it was voted to come from Taylor. His best work, as a statuary, was Guest's monument, near the north door of the Abbey. The Britannia at the Bank, and the bas relief in the Mansion-house pediment, are his.

His method of working, as a statuary, was to *bost*, as they call it, to hew out his heads from the block; and except some few finishing touches, to leave the rest to his workmen. After the works just mentioned he relinquished statuary, unless incidentally a house ornament, and confined his pursuits to architecture.

As an architect, he was strong, in strong departments of his art. He

was

was sure in his principles, and most correct in their application. His plans were free from faults, and sometimes full enough of beauty. On a reference to beauty, perhaps his Richmond villa for sir Charles Asgill is the best. For a performance on a larger scale, the most complete dwelling-house that he built was for sir P. Taylor, at Purbrook, under Portsdown-hill.

The magnificent additions to the Bank are his grandest work. And these, when a foreigner of the first taste, M. de Calonne, saw them, he pronounced them, with no exception but St. Paul's, the first architecture in London.

Besides these, the following are his:

The duke of Grafton's, in Piccadilly.
 Lord Howe, in Herts.
 Lord Radnor's additions in Wilts.
 Lord Clarendon's alterations in Herts.
 Lincoln's-inn stone building.
 Ely-house, Dover-street.
 Sir John Boyd's, at Danson.
 Mr. Gower's near the South-Sea-house, was his first.
 Lord Grimston's at Gorhambury, his last private work.

London-bridge, altered in 1756 and 1758, as it stands at present, he did in conjunction with Dance.

He for some time had a seat at the Board of Works; he was surveyor to the Admiralty, to the Foundling hospital, and when Athens Stuart died he got Greenwich.

These, with surveyorships and agencies out of number, from some indeed of the first property in the kingdom, as the Pulteney estate, &c., complete the catalogue of the works on which he was employed.

These

These were all his works; and these were all well; for his employers were well satisfied. But he did his best when he worked for himself. As the architect of his own fortune there is no instance in art like it. Kent died worth 10,000 *l.* Gibbs had about 25,000 *l.* Sir C. Wren had 50,000 *l.* and yet, besides the first palace, the first hospital, and the first cathedral—St. Paul's, Greenwich, and Hampton-court, Wren built fifty-five churches, the Monument, and seven other public buildings!

Sir R. Taylor's property amounts to 180,000 *l.* and yet he told the writer of this account, "when he began life he was not worth eighteen pence!" This astonishing accumulation was the growth of his last forty years. His age was 74. Had he lived to 91, the age of sir C. Wren, can it be computed what had been his property then!

Such are the triumphs of skilful industry, dauntless self-denial, œconomy of money and of time! What the king of Prussia did for science, Taylor did for trade; he never slept after four in the morning. When he had any journey, he did it in the night, and thus never but in a carriage, slept at all. When other people were at diversions he was in bed. His diet, medically prescribed him, was little animal food, and no wine. A prescription this more like a physician than a friend! For if it widened the sphere of activity for his powers, it as probably narrowed their stay. From the strength of his stamina it appeared that his life might have been longer, had he lived like other men.

Thus, in temperance, if not in imagination, he may be again mentioned with sir Christopher Wren. There is another point of resemblance, they both will now consider that as the best. They both were very devout. And, whatever might be the multiplied distractions of the day, they found opportunity, like Boerhaave, thus to consecrate, both in the morning and in the evening, a stated portion of their time! Sir Rob-

ert did not want any admonition from Johnson—not to use his pencil on a Sunday—he was never failing in the Sunday duties of his church.¹⁰

In the moral wisdom of his life he seemed equally to be envied. As a husband and a father, not many can do as much; and few need wish to do more. That he knew the value of money cannot be doubted. It did not weigh with him at all, when put against any relative claim? When his son, by a series of good conduct, came out on life with proportionably good report, sir Robert transferred to him at once 20,000 *l.* When he came into parliament the settlement was increased to 2,000 *l.* a year! And when the other day sir Robert bid 48,000 *l.* for an estate in Buckinghamshire, he meant it as another present to his son!

All his arrangements of expence were unsparing, in hospitality within doors, or in bounty without.

When he stepped forward in any public trust, in the magistracy, or in the little policies of his district, as far as he went, his intelligence and free spirit carried all before him. Such was the experienced purity of his intentions, that they were often taken upon trust, when from inadequate utterance they were dubious, and so might not have been taken at all. His conduct as sheriff of London was exemplary. Then he was knighted.

In social intercourse, and the friendly service of his associates, his character rises above all estimate! Nothing in nature could be more endearing! Nothing selfish was to be seen in him! For others only he seemed to live and move! His time, his money, experience of life, assiduous effort, remote influence, all were ready! He was all inventive wish and strenuous co-operation. Nay, even at the last, in the conscious approach of death, and not an hour before it came, his friends whom he could serve were uppermost in his thoughts! He gave some directions
in

10. This refers to Johnson's dying request to sir Joshua Reynolds.

in their behalf; nay, he suspended the consolations of religion, literally full half an hour, till he had finished various letters in favour of Mr. Cockerell and Mr. Craig the architects, who had been his pupils, to get them new patronage, to secure them better in what they had got! In half an hour after—he died!

In the disposition, in the workings of man, what of virtue, what of praise can go beyond this!

Such, alas! was sir Robert Taylor!

Burial of the late Sir Robert Taylor, Knight.

A little after nine o'clock last night, the remains of this worthy and revered citizen and artist, were deposited in a vault which had been preparing for some days past, in the parish church of St. Martin-in-the-fields. The procession, which was conducted with solemnity and decorum, by Jarvis, moved from the auction-rooms, Spring-gardens, to the place of interment, in the following order:

Two mutes, dressed in black
Magistrates of Middlesex, two and two
Forty charity girls, in deep mourning, maintained at the expence
of the parish,
two and two
Two parish beadles
The church-wardens
The gentlemen of the vestry, two and two
Two mutes
Eight clergymen, two and two
The chaplain, rev. Mr. Hamilton
The body

Supported

Supported by six artists, who were bred up under the deceased,
viz.

Mr. Leach

Mr. C. Beasley

Mr. Burnell

Mr. Pilkington

Mr. Craig

Mr. Cockrell

Chief mourner,
Michael Angelo Taylor, esq.

Several friends to the deceased, wearing black silk scarfs and hatbands, followed the chief mourner, amongst whom were sir S. Wright, captain Barret, Mr. Devaynes, Mr. Gray, Mr. Nightingale, &c., &c.

The procession was attended by about 100 persons, carrying sconces, each containing four wax lights. The body was brought into the middle of the church, and after a voluntary by the organ, and some part of the service being over, the procession descended the vault in the same order, each of the children carrying a wax taper, and the whole of them uniting in an anthem, as they went round the vault. On their arrival at the immediate spot of interment, they divided, the coffin was then laid down, and the funeral service concluded, by the rev. Mr. Hamilton, which terminated the whole of this awful piece of solemnity.

October, 1788.

The late sir Robert Taylor was, besides being one of the first characters of the age as a professional man, no less amiable in private life; in business he was indefatigable, always rising so early as four in summer, and five in winter; his common beverage was water, and it was not till very lately, that after fruit, of which he was very fond, he indulged in a single glass of white wine; his evenings were wholly devoted to a beloved and affectionate wife, and a select company of sensible friends.

Many

Many of the first architects of the age received the rudiments of the science under this great master, who was literally the father of his dependants, as he ever made it a point through life, to protect, support and recommend those of his young men, whose abilities and morals merited his approbation; of those Messrs. Craig, Cockerell, Beazley and Pilkington, are candidates for the different offices so respectably filled by their late friend and master; the two former were established by the interest of sir Robert in several lucrative employments long before his death; the two latter, who are younger men, and who were with him, and transacted all his business to the time of his death, have each experienced the philanthropy of their regretted benefactor. The employments are thus disposed of.

Greenwich—to Mr. Yenn, by government.

Admiralty—resigned two years back by sir Robert Taylor on behalf of Mr. Cockerell, who has also a surveyorship under the building act, and steward of the great Bath estate, by his interest.

Lincoln's Inn—not settled.

Board of works, with a surveyorship under the act. Mr. Craig by ditto.

Mr. Beazley steward of Bank estates, and surveyor, under the act by ditto.

Mr. Pilkington, surveyor of the Custom-house, and under the act; and what is yet better, taken up by his grace of Grafton.

Messrs. Holland, Wyat, Leverton, Peacock, Wright, Cockerell, Beazley, and Jupp, are candidates for the Bank surveyorship; the contest is expected to lay between Beazley and Jupp, the former having transacted the whole of the Bank business, under sir Robert the last seven years; and from his conversance therein, as well as character and abilities, is supposed to stand well with the governors; and the latter
being

being also a man of good estimation in his profession and great city connections.

JAMES WYATT

[1746–1813]

Just compliment to Mr. Wyatt on the Pantheon in [William] Whitehed's poem on Variety, [1776].

CHAP. VII.

ANECDOTES OF PAINTING, &c.

CHAP. VII.

Engravers and Medallists.

January 25, 1771.

THE passion for old English heads is so increased, that what formerly would be thought well sold at three or four shillings, sold at Mr. Bastin's room last Wednesday night for as many pounds.

Of Collectors of English Portrait Prints.

Mr. Thoresby, the antiquary of Leeds, had made a collection in two large volumes, which on the dispersion of his collection of curiosities, were sold to sir William Musgrave, who added many more. Mr. Ames, secretary of the society of antiquaries, made a much larger assemblage, and published a catalogue of them. His collection he sold to a Mr. Nichols, and at length they were purchased by Mr. James West, secretary to the Treasury, who had a vast number before, but they were ranged in no, or very bad order. The earl of Oxford had a prodigious number of English heads, but as he had a vast number

ber of foreign too, they were, after his death, purchased by Osborn the bookseller of Gray's Inn, who bound them up all together indiscriminately good and bad, in such rich bindings, that the volumes being sold separately, and portraits not being then in request, many volumes were bought for less than the bindings had cost. There was another collection of English heads in the library at Bulstrode, and the duchess of Northumberland had bought a vast many. I had been thirty years collecting English heads, and ranged mine according to the several reigns. Mr. Granger of Shiplake, who had begun a collection, took the hint, and after ranging sir William Musgrave's collection in that method, and making a catalogue from thence and from mine and Mr. West's collections, published a biographic list down to the Revolution. The idea took, and by the end of 1770, not two years after his work had appeared, there were known seventy collectors of English heads. The two principal were Mr. Richard Bull and Mr. Gulston, who were indefatigable, and the former especially in little more than a year amassed a most prodigious collection. These two gentlemen spared no expense, and thence raised the prices so exceedingly, that heads which used to be sold for sixpence or less, were advanced to five shillings. They both have given five guineas for a scarce single print that two years before would not have fetched two shillings. But the greatest mischief they did was in cutting books to pieces for a single print or two. The same sort of virtù had occasioned formerly the destruction of most of Dugdale's works, when
Hollar's

Hollar's prints were in fashion, many of which being printed on the back, caused the total destruction of the copy. This rage for English heads has produced another evil, the multiplication of English portraits, many obscure persons having their faces engraved when sure of being preserved in collections; they were too numerous before. As etching too spread, and is a very easy art, several idle people applied themselves that way, and etched portraits of all kinds of persons, so that a compleat set of English portraits will not only be impossible to attain but be immeasurably voluminous if near attained. I should have mentioned Mr. Ratcliffe of Rotherhithe, who not only bought, but sold, and affixed great prices to his prints.

Another evil that has met the foregoing and clashes with it, is a fantastic fondness for proof-plates before the writing is added. The mezzotinters seldom now add the writing till all the good plates are sold, and thence many persons will be ignorant whose portraits they possess. As fashion and knavery are always at war, though the latter is always pretending to assist the former, the arts lose as much as they gain by being countenanced. Fashion produces absurdities, and knavery impostures. The ignorant collect because it is the mode; and many who understand, cannot purchase, because the prices are raised; and nobody is the gainer but the dishonest vender.

June 12, 1781.

After the publication of Mr. Walpole's fourth volume of *Anecdotes*
of

of Painting in England, which contains a list of Hogarth's works, a disease not improperly termed the Hogarthomania made its attack on the majority of our connoisseurs. It was supposed, however, to have spent its vehemence before Mr. Nichols's augmented catalogue of the same artist's productions was issued out. But since that period the malady is become almost epidemic and is attended with very alarming symptoms. In the meanwhile the medicines necessary to its cure are grown so costly that few can afford to seek remedies from the physicians who relieved them in the early stages of their disorder. It is even whispered that the experienced Doctor Thane* of Rupert-street has declined prescribing to any new patients, the proportion of the sick by far exceeding the quantity of specifics to be found at present in London.

* A printseller.

Mr. Arthur Pond the painter made a great collection of prints and etchings by the best masters. He sold them for 1700*l.* to sir Edward Astley, who laid out about 300*l.* more; but in March 1760 sold the whole by auction. The collection sold for still more than it had cost. The Rembrandts alone went for 546*l.* 15*s.* 6*d.* Six of them sold for 160*l.* The large Coppinal, which is common on a black ground, being here on a white one, sold for 37*l.* 5*s.* and 6*d.* The 100 Guilders print for above 26*l.* and the Burgomaster Six for 30*l.*

I have heard that the balance to England [in 1790] for sending prints to foreign countries is sixty thousand pounds a year.

New notices on engravers in Gentleman's Magazine for [December, 1787], p. 1089.

[1787—

[1787-1788.]

Our letters from Franckfort via France give the following description of a medal lately struck there in memory of the late king of Prussia.

“On one side is his majesty’s bust, the head crowned after the style of the ancients, with the following inscription:—*Fredericus II, Borussiae Rex, terris elatus D. 24 Jun. 1712.*—On the reverse, a female figure, representing the genius of the country in a kneeling posture, one of her hands leaning on an altar, whilst the other hand is lifted up, and her eyes directed to heaven, which is partly open, and from whence issue rays of light; the legend is taken from the fifth Eclogue of Virgil: *Sic bonus felixque tuis*; and on the exergue these words: *Cælo redditus D. 17 Aug. 1786.*—By this inscription it appears that the real age of that prince at his death was seventy-four years, six months, and twenty-four days.

“However ingenious the above medal may appear, we think that the writer of the following epitaph has said as much if not more in four words:

“*Hic cinis, ubique fama.*”

“His body’s here, his name everywhere.”

FRANÇOIS-GERMAIN ALIAMET

[1734-1790]

Francis Aliamet, engraver, died in February, 1790. *Vide Gentleman’s Magazine*, [p. 184].

1. Aliamet, pupil of sir Robert Strange, is noticed by Bryan.

WILLIAM

WILLIAM BAILLIE

[1723-1810]

About this time [February, 1765], and a little before, several prints, in the manner of Rembrandt, were etched by captain William Baillie, a Scot.

ALEXANDER BANNERMAN

[*fl.* 1766]

January 16, 1764.

This day are published, price 7 s. 6 d.

An historical print of the cave scene in Macbeth, (dedicated to the hon. Horace Walpole, esq.) engraved by A. Bannerman, from an original picture of P. Dawes; and sold by him at Mr. Basire's, opposite the Queen's Sadler's, Great Queen-street, Lincoln's Inn-fields; at Mr. Jeffery's, printseller at Charing-cross; Mr. Sayer, printseller, Russel-court, Covent-garden; and at Mr. Durham's, bookseller, near Norfolk-street, in the Strand.

Note, Mr. Bannerman begs the favour of his subscribers to send to him, where they will be served with the first impressions.

FRANCESCO BARTOLOZZI

[1727-1815]

At the end of May [1781] was finished the first volume of
the

the duke of Marlborough's gems, drawn by Cipriani and engraved by Bartolozzi. The Latin description was drawn up by the learned Jacob Bryant, and the French translation was made by Dr. Maty of the British Museum. Only one hundred impressions were taken off.

JAMES BASIRE

[1730-1802]

November 10, 1770.

On Thursday last came on the election of an engraver to the royal society, when Mr. James Basire, of Great Queen-street, Lincoln's Inn-fields, was chosen.

JOHN BOYDELL

[1719-1804]

September 9, 1790.

Historical Sketches of Cotemporary Eminent Characters.

(Continued from our Paper of Monday.)

Another gentleman, no less eminent in his department, is Mr. alderman Boydell. This gentleman received his birth in the parish of Howarden. His father was agent to sir John Glynn, bart. Mr. Boydell had the entire management of his coal and lead mines, as well as his landed estate; which, by his skilful, prudent conduct, he considerably augmented; not by acts of oppression, but by his ingenuity, in rendering a
large

large tract of land profitable and productive, that before was barren and useless. He caused a marshy bog of no value, to be drained so effectually, that it is now become a considerable addition to the family estate of the Glynns. This I have been an eye witness of. Mr. Boydell acquired a handsome fortune with the fairest character—was always deservedly respected by that family till his death. Mr. alderman Boydell was originally an engraver; and it is owing to him, that that art is arrived to so high a pitch of perfection amongst us. He has contributed more to advance the polite arts of painting and engraving, than any man in this kingdom, not excepting majesty itself. By his liberal encouragement, he has caused latent genius to expand itself, and shine, and display itself, to the honour of our nation, which, without his fostering hand, would have been buried in obscurity. The French engravings, which, some time ago, were so highly valued and admired, are now of no estimation, being totally eclipsed by a Sharp, a Josiah Boydell (the alderman's nephew) and other ingenious artists I could point out. And not only in the art of engraving does our superiority appear, but the polite art of painting is daily making rapid progress amongst us, owing, in a great measure, to the liberal spirit of Mr. Boydell. There is a connection between the arts—one introduces and gives rise to others; they are necessary to each other; though we are not arrived to perfection in all, yet we are in a fair way to succeed; and as we advance we shall perceive a necessary relation through the whole.

Mr. alderman Boydell's Shakespear gallery, when compleated, will be the admiration of foreigners, and contribute more to immortalize the works of our celebrated bard, than all the various notes and comments that have been published upon his works. But his plan is not confined to illustrate the works of Shakespear; he has in contemplation, a subject of still higher importance. His intention is, to perpetuate all the most memorable,

memorable, important events in the history of our country, both in paintings and engravings; which will call into exertion the powers of our most ingenious artists, and consequently be a means of farther progress and perfection in these arts. We have long been dupes, and under contribution to the Italians for paintings, and the French for engravings; but by Mr. Boydell's perseverance, and others who may succeed and follow his example, we may be enabled to supply other countries, which will be a national advantage: and indeed, even now, our prints are become an article of commerce; Mr. Boydell exporting to a considerable amount annually; by which he contributes to benefit the public, and advance his private fortune, which is become very considerable.

RICHARD DALTON

[1715?–1791]

The king gave Mr. Dalton the two mice by Raphael, which were removed with other things from queen Caroline's closet at Kensington to Buckingham-house, and which had belonged to Charles the First. Dalton sold this little picture to Dr. Chauncy, and he to the earl of Besborough in 1767. Dr. Chauncy sold another, but somewhat different, to the duchess of Portland, which I think is in water-colours, and not by Raphael.

Account of Mr. Richard Dalton, engraver and librarian to the king, in *Gentleman's Magazine* for March, 1791. His collection sold by auction at Christie's in Pall-mall April 9 and 11, 1791.

1791.

1791.

Pictures, Miniatures, &c.

By Mr. Christie,

At his Great Room, in Pall-mall, on Friday, the 8th of April, and following day, at twelve o'clock.

The genuine and valuable collection of pictures, of the Italian, French, Flemish, and Dutch schools, high finished miniatures, and enamels, crayons, by Rosalba: marble bustos, capital bronzes; curious carvings in ivory, models in terra cotta, Roman ware, &c., late the property of

Richard Dalton, esq. deceased,

(antiquarian, and surveyor of his majesty's pictures,)

Removed from his late apartments at St. James's, and his house at Twickenham. To be viewed two days preceding the sale, when catalogues may be had, at the Rainbow Coffee-house, Cornhill, and in Pall-mall.

JOHN DEACON²

[? fl. 1770]

John Deacon, son of Mr. Deacon the miniature painter, had, like his father, a great genius for drawing; but not having patience to finish, he took to engraving after drawings of the great masters which he cut on blocks of hard wood, and executed with great fire and judgment.

2. James Deacon, the father, is noticed in the fourth volume of *Anecdotes*. An unfinished portrait of the son by the father was in the Green Closet at Strawberry-hill.

GEORGE

GEORGE EDWARDS

[1694-1773]

Edwards published his last collection of foreign birds in April, 1763. About the same time he sold to lord Bute (I believe for the king) all his original drawings of the birds, for three hundred guineas.

CHARLES GRIGNION

[1717-1810]

April, 1763.

On Thursday the 7th instant died at Topsham in Devonshire, aged 79, Mr. Daniel Grignon, formerly an eminent watchmaker in Russel-street, Covent-garden: He was father to Mr. Thomas Grignon, now of Russel-street, and also to Mr. Charles Grignon of Bow-street, engraver. At four years of age he was brought by his family from France, on account of the persecution there.

RICHARD HOUSTON

[1721?-1775]

Houston, the best engraver in London, was very idle, capricious and extravagant: He lived latterly at Charing-cross, but absconded for debt in 1762.

November

November 16, 1764.

Solitude. A Poem. Addressed to Mr. Richard Houston.

Ut! mihi devio

Rupes, et vacuum nemus

Mirari libet!

Hail pensive virgin! Queen of tow'ring thought,
 Oft have I met thee in the shadowy vale,
 And oft to thee address'd my artless lay;
 Nor didst thou scorn the numbers rude that flow'd.
 Still woodland nymph, still deign to hear my song,
 Tho' forc'd to quit thy long-sequester'd bow'r,
 For the Fleet's gloom: Oh, dire misfortune's shade!
 Happy's the man, whom nature bids to quit
 The crowded city for the deep recess.
 Such silent haunts the Latian warbler sought,*
 When nobly musing first he wak'd his lyre.
 Methinks on fancy's powerful wing I fly
 T'o naked wastes, and view the cloud-capt hills;
 See the rough torrents dash the mountain's side,
 And craggy rocks o'erhang the roaring deep.
 Enwrap't in thought, vent'rous I change the scene,
 For scenes that more my meditation aid.
 Hail, lonely walks! remote from busy din;
 Ye hallow'd groves, unpierc'd by Sol's bright rays,
 All hail! while near an ivy-circled oak
 Pensive I sit, and taste your peerless charms.
 Oh! halcyon state! Hark, from yon mould'ring pile,
 The bird of night draws out his lengthen'd screams,

While

While from a neighb'ring villa slowly tolls,
With solemn swing, the bell funereal.
The mournful sound proclaims a mortal's change,
Tells how he wings his great mysterious flight,
To realms of sorrow, or to realms of bliss.
Such rapt'rous moments melt the calm-fix'd mind,
More than the tuneful chords of harmony.
Far other raptures my attention draw.
On night's advance, the moon's dim languid gleams,
With her faint twink'ling train that waits her round,
Glimmering shew the slowly-dripping rills;
The fear-struck-swain who dreads the glaring wolf;
The ghosts who glide, or seem to sweep the glade,
With steps that raise a reverential awe.
Let me not pass the am'rous love lorn tale
Of hapless lovers, moaning o'er their woes,
Where darksome pines, the yew and cypress meet:
The turtle's plaint who wails her absent mate,
The flitting bat who shuns the solar blaze,
Or beetle's drowsy hum that strikes my ear;
All sweetly soothing swell the solemn scene.
Ye sons of pleasure, jolity, and mirth,
Say, can your taste corrupt, such joys produce
As show'rs the hand of virgin solitude?
Ye gilded slaves, who bow at fortune's shrine,
T'attain wealth, honours, dignities, and fame,
With pitying eye I ken your lab'ring search;
Be your's the prize, while dear contentment's mine:
The scorpion prize will sting your aching breasts.

Permit

Permit me, Goddess, while I sing your praise,
 To tune my string to Houston's rising fame,
 The darling care of Pallas, and of you.
 Kildare's lawn'd prelate in his studious chair,||
 The laurel'd chief from Minden's glorious plains,†
 The zealous patriot, Temple's earl I mean,‡
 With Waldegrave, matchless dame, in ev'ry grace,§
 (Besides unnumber'd more, his country's boast)
 Are works that boldly prove great Houston's fire.

With pleasing hand did Pallas place the wreath,
 The blooming chaplet, on her fav'rite's brow.
 Justice approved the much-disputed right.
 Artist divine, vouchsafe t'accept these lines,
 The humble off'ring of a fetter'd muse,
 Who, if so happy as to gain your smile,
 Will ask no more, your approbation's fame.
 'Tis time to cease, when toss'd in anxious hopes:
 Perhaps the term will banish discontent,
 And safely lead me to retirement's cell,
 Where plac'd secure, the prowling dun I'll sneer,
 Boldly defy his low'ring threat'ning scowl,
 And spurn the wretch who dares be freedom's foe.

CAPTIVUS.

* Virgil.

|| Robinson, bishop of Kildare in Ireland; † Marquis of Granby;
 ‡ Lord Temple; § The countess of Waldegrave; celebrated pieces of
 Mr. Houston's.

Tuesday,

Tuesday, August 8, 1775.

Friday died in Hatton-garden, Mr. Richard Houston, the most eminent mezzotinto engraver in England.

PETER SPENDELOWE LAMBORN

[1722-1774]

A Cambridge engraver called Lambourn died in November, 1774.

JAMES MACARDELL

[1729?-1765]

MacArdell, the engraver, told me an absurdity of the French, which I could not have believed, if I had not actually seen him at work for the purpose I am going to mention. He sends many of his mezzotintos to France, but they will not buy them, if they have any inscription but the names of the painter and engraver, for they collect them as historic works of great masters, and will not purchase portraits. He had sent some proofs of his fine Rachel countess of Southampton from Vandyck to Paris, but could not sell them. I saw him taking her name out of the plate. The French know Vandyck was chiefly a portrait-painter, and yet will not buy his portraits! [1763]

June 2, 1765.

On Sunday last died at his lodgings at Hampstead, Mr. James MacArdell,

MacArdell, metzotinto engraver, whose abilities as an artist are well known.

[? January 1768.]

It is remarkable that gentlemen of genius, conversant in their life, generally chuse to be near each other in the mansions of death: An instance of this has recently happened by the interment of the ingenious Mr. Charles Spooner, engraver in metzotinto, in the same grave with his fellow apprentice Mr. McArdell, in Hampstead Church-yard.

DAVID MARTIN

[1737-1798]

In February, 1763, David Martin, a young Scotchman, apprentice to Mr. Ramsay, and then living with him, published his first print, an engraving from his master's picture of lord Bath, and it had great merit.

CHARLOTTE MERCIER³

[*d.* 1762]

[Public Advertiser], February 24, 1762.

On Sunday morning last died Miss Charlotte Mercier, daughter to the late Mr. Mercier, librarian to his royal highness Frederick prince of Wales, and well known for his skill in painting and engraving, in both which arts his daughter also excelled.

3. Miss Mercier is noticed at the conclusion of the article on her father in Dict. Nat. Biog.

GIAMBATTISTA

GIAMBATTISTA PIRANESI⁴

[1720-1778]

Piranesi has a sublime savageness in his engravings like Salvator Rosa. He sees Rome in its glory and in its decay, with the same eyes with which Salvator considered nature. How an Englishman (that is now alive) would smile if two thousand years hence some Piranesi should erect a scene of visionary glory, and give it as his conception of St. James's-street! It would be difficult for an English painter at that period, who came warm from reading the orations and plans of Mr. Pitt, to draw him entering the palace, and not dress it up with domes, columns, arches and statues. An old brick gateway with two shabby towers, a window with iron bars, a wretched guard room on one side and a paltry wall with two or three mean windows scattered irregularly on t'other, and a couple of centinel's wooden boxes—was it here the monarch resided for whom Mr. Pitt projected and atchieved the conquest of Canada? Well, but the palaces of the nobility on each side! they were magnificent; though St. James's was a hovel, the great lords were lodged superbly. What houses were near the royal dwelling? A coffee-house, with an alehouse for the soldiers under it, a shed for fruit where the young lords loitered away the morning, a
tavern,

4. For a biographical sketch see Bryan or any similar work. This passage was undoubtedly in Walpole's mind when he wrote his "advertisement" for the fourth volume of *Anecdotes*.

tavern, and over against it a china shop. If a future Piranesi on this plan should elevate these buildings to the height of 150 or 200 feet, he will exceed truth by at least 130 feet.

JOHN ROCQUE⁵

[d. 1762]

Mr. Rocque, topographer to the king, was buried at Paddington, February 3, 1762.

WILLIAM WYNNE RYLAND

[1732-1783]

[August, 1783.]

Authentic Anecdotes of Mr. William Wynne Ryland.

This unhappy man is about fifty-four years of age, being the eldest of the seven sons of the late Mr. Edward Ryland, copper-plate printer in the Old Bailey.

Mr. Ryland the elder was a native of Wales; and before quitting that country, he had experienced several acts of kindness from the late sir Watkyn Williams Wynne; who happened once jocosely to say, that if Mr. Ryland should marry, he should expect the compliment of being asked to become sponsor for his first son. Some years after Mr. Ryland married, and the circumstance of his wife being delivered of a male child, was no sooner cummunicated to sir Watkyn, than, with his accustomed

5. Probably a native of France, he spent the latter part of his life in England. He is said to have "flourished" about 1735. (Musgrave, Bryan, Strutt.)

accustomed good humour and politeness, he accepted an invitation to be present at the baptism: and with the approbation of the baronet, the boy was, in compliment to him, named William Wynne.

In consideration of a very genteel premium, the celebrated Mr. Francis Ravenet, who then lived at Lambeth, took young Ryland as an apprentice, and in a short time discovered in him very extraordinary prognostics of future excellency. Mr. Ravenet was not deceived; for the natural talents of his pupil daily became more splendid by close study and application.

During his apprenticeship young Ryland engraved a head of sir Watkyn Williams Wynne, which was esteemed a production of singular merit for so young an artist: and this was followed by many other juvenile performances, executed with uncommon taste, delicacy, and truth of expression.

Soon after the expiration of his apprenticeship, Mr. Ryland set out to visit the French and Italian schools, in company with Mr. Gabriel Smith, an artist of great merit, and Mr. Joseph Howard, afterwards a merchant in the city, but who is now retired to his estate in Cornwall, with both of whom he had been schoolfellow. During the few years of his residence abroad, he pursued the study of his favourite art with unremitting assiduity and attention, and greatly improved himself in manual operation, by exercising his talents under the direction of the most celebrated artists. His motive was improvement rather than profit; but being master of so fine a genius, and of such vast powers of execution, he gained not only very distinguished professional celebrity, but also large pecuniary emoluments.

Our young artist had not been long in France, before he obtained an honorary gold medal from the academy at Paris; and by the members of the academy at Rome he was received with such respect as was due
to

to a young man endowed with qualifications that could not fail to render him eminently conspicuous among the admirers of the fine arts.

Upon the return of Mr. Ryland to England, he introduced the admired art of engraving copper-plates to yield an impression resembling drawings in chalk. Though in this branch of engraving he cannot claim the merit of originality, it is a species of ingenuity in which he has abundantly surpassed all competition.

While Mr. Ryland yet remained abroad, his present majesty came to the throne of these kingdoms, soon after which an offer was made Mr. Strange of the appointment of engraver to his majesty, which honour being declined by that gentleman, it was conferred upon Mr. Ryland, together with a salary of two hundred pounds a year; and soon after her majesty was pleased to grant him an annual stipend of a hundred pounds from her privy purse, as a testimony of her approbation of his extraordinary talents.

The three first of Mr. Ryland's capital productions, after being honoured with the royal patronage, were, a whole length figure of the king, one of the queen, and another of lord Bute, from the paintings of Ramsay. Among a vast number of other pieces, all of which exhibit incontestible proofs of a masterly genius, are a fine likeness of her majesty, smiling with ineffable expression of goodness upon an infant sleeping in her arms; and a picture expressive of a story in Plutarch, the substance of which is as follows: A youth pining with love towards his mother-in-law, a young woman of exquisite beauty, but endeavouring to conceal the cause of his disquietude; a physician is supposed to be feeling the pulse of his enamoured patient, the cause of whose complaint he discovers, and points out the object of his passion; whereupon the father proposes to relinquish his wife, as the only expedient for preventing his son from falling a victim to the violence of unconquerable

able desire. In this piece the passions are admirably expressed, and discriminated by touches the most delicately refined.

Some years since, Mr. Ryland, in partnership with Mr. Bryer, opened a shop in Cornhill, where they carried on a very extensive trade in prints, the former still continuing to exercise his fine talents in the art of engraving. Though their business was productive of great profit, several capital losses occurring almost at the same time, the state of their pecuniary affairs became so disarranged and embarrassed, that a bankruptcy ensued.

Some time after this failure, Mr. Ryland, on his own separate account, opened a print-shop in the Strand, where he had every prospect of success; but being fond of a private life, where he might have leisure to “pursue coy Science to her last retreat,” he declined public business, and retired to Pimlico. From Pimlico he removed to Knightsbridge; and while he resided there, he committed that unhappy act which has ruined his reputation as a man: but his name as an artist will ever be held in the highest estimation.

This unfortunate man has six children, four of whom were in France for education at the time of his apprehension.

Entirely at his own expence Mr. Ryland educated a young lady, who is allied to him, in all the elegant accomplishments of the age; and from the instructions given by himself, and his employing the most eminent masters to cultivate her taste in drawing and painting, she is expected to obtain a high rank in the catalogue of modern artists.

Of late years Mr. Ryland’s principal employment has been upon engravings, after the designs of Angelica Kauffman, to imitate chalk drawings.

An intimate friend of Mr. Ryland’s, who died a few years ago, bequeathed him one of the eleven shares of the Liverpool water-works, which

which are each deemed at this time to be worth near 10,000 *l.* To engross the remaining shares, or at least to increase his property in these works, is said to have been the great object of Mr. Ryland's pursuit; and it is supposed, that to enable himself to attain this point he was induced to the conduct which has brought him into his present calamitous circumstances.

William Wynn Ryland, the engraver, was executed [for forging and uttering bills of exchange] in August, 1783.

[August, 1783.]

A correspondent, whose good sense and moral rectitude are so well known to us, that we cannot deny him any request, in itself not perfectly unreasonable, writes as follows, and desires us to give place to his sentiments.—“Mr. William Wynne Ryland, the celebrated historical engraver, paid the debt of nature on Friday last, universally lamented by his numerous acquaintance. He was the first artist who invented and brought to perfection the beautiful art of printing in colours, his charming works have for years been unrivalled the admiration of every country, where the arts are cultivated, and will remain a monument to his abilities, a pattern to posterity, and an honour and ornament to his country. In his intercourse with mankind, he was eminent for every social virtue that can adorn the human mind, in his friendships warm and sincere: his whole life was one continued exercise of philanthropy and benevolence. His magnanimity and superiority of mind under the persecution of afflictions, to which ordinary men are compelled to yield, were unequalled. The respect due to the verdict of a jury, demands that every allusion to their decision be offered with the utmost delicacy. But
human

human nature is fallible. Juries have been deceived. It may, without offence, be observed, that Mr. Ryland was made a victim on evidence merely presumptive and circumstantial. He was in his nature kind and unsuspecting, and to those qualities, perhaps, he owed his ruin. He has left many valuable relatives, an affectionate amiable wife, and helpless children, who, though unquestionably innocent, are doomed to deplore a rigid policy, which by an untimely death, has deprived them of their guardian, a most tender and loving husband, and indulgent parent."

JACOB SCHNEBBELIE

[1760-1792]

Full account of Schnebbelie, the engraver, . . . in Gentleman's Magazine for February, [1792].

JOHN KEYSE SHERWIN

[1751?-1790]

June 15, 1785.

The king has been pleased to appoint Mr. John Keyse Sherwin, historical engraver to his majesty; in the room of the late Mr. Woollet; and Mr. Charles Sherwin, engraver to his majesty, in the manner of red chalk, in the room of his brother.

J. K. Sherwin, engraver to the king and prince, died in September, 1790.

[Morning

[Morning Herald], Saturday, September 25, 1790.

On Monday, [died] Mr. J. K. Sherwin, engraver to his majesty, and the prince of Wales.

M. SIBELIUS⁶

[*d.* 1785]

February 7, 1785, died in Lisle-street Leicester-fields Mr. Sibelius, an engraver, of the school of Houbraken. He was born at Amsterdam, and for some years had been engaged on engravings for the botanic work of sir Joseph Banks. London Chronicle, February 15, 1785.

SIR ROBERT STRANGE

[1721-1792]

In March 1769 Mr. Strange published a pompous catalogue and then made an exhibition of pictures he had collected in Italy and France, and for which he asked 6000 *l.* It was a most impudent affair, most of the pictures being very bad copies with about eight or ten good pictures. At the same time he exhibited his own drawings, for which sir Laurence Dundas had given 1000 *l.*

February, 1771. Mr. Strange's collection sold enormously and ridiculously for above six thousand pounds.

Mr.

6. Notices of Sibelius are given by Strutt and Bryan.

Mr. Strange the engraver published a pamphlet in May, 1775, complaining of ill usage by lord Bute, Ramsay the painter, and the royal academy.

January 8, 1787.

On Friday Mr. Strange presented to their majesties at the queen's house, some fine impressions of the Apotheosis of Princes Octavius and Alfred which he has lately engraved from a picture painted by Mr. West, in the royal collection. He was afterwards introduced at St. James's and knighted; *vide* the last Gazette.

WILLIAM HENRY TOMS'

[*fl.* 1740]

March, 1763.

By the death of the late admiral Toms in Masham-street, Westminster, a genteel fortune devolves to his brother, Mr. William Henry Toms, formerly an eminent engraver in Union-court, Holborn.

FRANÇOIS VIVARES

[1709-1780]

Francis Vivares, engraver, died in December, 1780. His prints were sold by auction February 27, 1781.

7. Father of Peters Toms (see Dict. Nat. Biog.), he was an engraver of architectural subjects. Bryan is obviously incorrect in stating that he died about 1750. (Strutt.)

CHARLES

CHARLES WHITE⁸

[1751-1785]

Thursday, September 1, 1785.

On Sunday morning last died at his house at Pimlico, Charles White, engraver.

WILLIAM WOOLLETT

[1735-1785]

Wednesday, May 25, 1785.

Monday morning died at his house in Upper Charlotte-street, Rathbone-place, Mr. William Woollett, engraver to his majesty. To say he was the first artist in his profession, would be giving him his least praise, for he was a good man. Naturally modest, and amiable in his disposition, he never censured the works of others, or omitted pointing out their merit; his patience, under the continual torments of a most dreadful disorder, upwards of nine months, was truly exemplary; and he died as he had lived, at peace with all the world, in which he never had an enemy. He has left his family inconsolable for his death, and the public to lament the loss of a man, whose works (of which his unassuming temper never boasted) are an honor to his country. He was born at Maidstone, in Kent, upon the 27th of August, 1735, and instructed in engraving under the late Mr. [John] Tinney, at the same time with Mr. Anthony Walker, and Mr. [John] Brown[e]. He has left behind him

8. A native of London who "worked chiefly, if not entirely, in the chalk style." (Strutt, Bryan, Farington's Diary, vol. 1, p. 218.)

him many plates nearly finished, which will be compleated by the best artists in the kingdom.

Woollett's prints and proofplates were sold by auction in February, 1786 and sold excessively dear. Persons could not get into the auction-room it was so crouded.

CAROLINE WATSON

[1761?–1814]

April, 1785.

Caroline Watson, whom the queen has honoured with her patronage, is the only lady who has ever distinguished herself in the science of engraving.

ANECDOTES OF PAINTING, &c.

CHAP. VIII.¹

Ladies and Gentlemen Distinguished by Their Artistic Talents.

LADY LOUISA GREVILLE, eldest daughter of the earl of Brooke and Warwick, wife of Mr. [William] Churchill, draws landscape finely, and was presented with a medal by the society of Arts and Sciences. She etches in very great style and taste.

Her uncle, William Hamilton, draws caricaturas, and had a good collection of pictures, which he sold by auction in 1761.

Sir William Hamilton was second son of lord Archibald Hamilton, brother of duke Hamilton killed by lord Mohun, and of Jane, lord Archibald's last wife, favourite of Frederic prince of Wales. Sir William went young into the army and was aide-de-camp to general Henry Seymour, but drawing prettily and

1. This chapter includes for the most part the friends and associates of Walpole, most of whom, although not mentioned in the Dict. Nat. Biog., are easily identified. We have supplied brief biographical notes for those only who are not noticed in the Toynbee edition of Walpole's letters.

and having an insuperable taste for painting and virtù, he got, being then groom of the bedchamber to the king, to be sent envoy to Naples, selling by auction a collection of pictures he had made so early. At Naples he set on foot that fine edition of Etruscan vases, which was to consist of four large folios, but the undertaker proving a rogue, two only were published. He sent over a curious account of an eruption of Vesuvius to the royal society, which was published, and he brought over the collection of Etruscan vases and other antiquities, which he had made in Italy and chiefly from Herculaneum. This collection was purchased by parliament at the price of 8000 *l.* for the British Museum. Sir William also brought from Naples a picture of Venus Cupid and Satyr by Correggio, for which he asked 3000 *l.* Mr. de Presle at Paris has another of those pictures. Quære which is the original. Lady Hamilton his wife, a Welsh heiress, was a most incomparable performer on the harpsichord. There is a very like portrait of sir William in Wedgwood's Staffordshire ware. He was made knight of the Bath the last time he was in England. Lady Hamilton cut figures in card excellently, in the manner of Monsr. Hubert of Geneva. She died at Naples in 1782.

Isabella, sister of lord Byron, and widow of the earl of Carlisle, and remarried to sir William Musgrave, paints flowers in water-colours very neatly, and etches after drawings.

Simon George Harcourt viscount Nuneham, eldest son of
Simon

Simon first earl Harcourt, has etched several landscapes in a very great style. His wife, who was his first cousin, writes verses in a very easy natural style.

Lord Newnham this year [1763] etched two views, drawn by himself of ruins at Stanton Harcourt. They are the richest etchings I ever saw, and masterly executed. There are to be two more of the same set. He has finished them.²

Lady Anson, eldest daughter of Philip earl of Hardwicke, painted remarkably well in crayons: so does Isabella duchess dowager of Manchester, and wife of sir Edward Hussey Montagu.

Lady Elizabeth Russel, countess dowager of Essex; lady Caroline Pierpoint wife of Thomas Brand of the Hoo; and the earl of Rochford, groom of the stole of George the Second, excelled in turning in ivory; but the greatest proficient in that way were the ladies Elizabeth and Henrietta Bentinck, daughters of the duke of Portland. I have seen a piece of flowers painted by them in water-colours, and the frame made by them and ornamented with ivory flowers, turned and carved so loosely, that they were moveable by the breath.

Lady Dorothy Saville, wife of the last earl of Burlington, had a great talent for caricaturas and likenesses. She painted in crayons, but with such rapidity that she never took any pains to improve her genius.

The

2. This sentence was added later.

The greatest genius for drawing I ever knew was Richard, the second lord Edgcumbe, but he seldom practiced. At fifteen he painted a set of scenes in oil, for a play acted by boys at Eton school.

Lady Anne Wentworth eldest daughter of the first marquis of Rockingham and wife of William earl Fitzwilliam paints both in oil and crayons, and in the former has copied whole lengths of Vandyck; but not very finely. She succeeds better in copying fruit and flowers in needlework.

In the latter style the greatest mistress is lady Caroline Campbell widow of the earl of Ailesbury, and remarried to general Henry Conway, brother of Francis Seymour Conway first earl of Hertford. She works in worsteds and chenille, and has copied a piece of fowls as large as life (besides other works) in most admirable perfection. This art of copying in work by the eye, with no particular rule for the stiches, was invented or perfected by Miss Gray, daughter of a clergyman. She copied a large picture of Vandyck with three entire figures; lord Spenser gave her 300 *l.* for it; it is now at Wimbledon; but I think does not exceed lady Ailesbury's works.

Miss Gray³ wife of Dr. Loyd dean of Norwich, invented *Darting* in worsteds, and copied large pictures finely.

She

3. Mentioned in the fourth volume of the Anecdotes (under Worlidge). Her husband was Philip Lloyd (1727-1790), vicar of Piddletown, Dorset, and for 25 years dean of Norwich.

She was followed by Mrs. Morritt of York,⁴ by Caroline Campbell countess of Aylesbury, and by Elizabeth Rich lady Lyttelton, all admirably. The last painted landscapes well in water-colours.

Anne princess of Orange, princess Caroline, and Mary princess of Hesse, daughters of king George the Second, all painted in crayons, but none of them well. Princess Emily has several of their performances, particularly the children of princess Mary, by her.

General George Townshend, eldest son of Charles viscount Townshend, is famous for his caricaturas, the whole merit of which consists in the likeness, for he knows nothing of drawing. Some of them have been engraved. One on a card with the heads of the duke of Newcastle and Mr. Fox gave rise to the fashion of political and satirical cards.

Sir Thomas Reeves kt. of Hollyport near Maidenhead Berks, heir of lord chief justice Reeves, has drawn a vast number of heads of painters in Indian ink, chiefly from the collections of Dr. Meade, and has etched a few things, which are not so indifferent as his drawings; and he has discovered a secret for preserving miniatures, which he has communicated to the society

4. Ann Eliza Morritt (1724?-1795), daughter of Bacon Morritt of York and Cawood, was a bluestocking of some fame. Walpole may have known her through Mason, who wrote her epitaph. (Correspondence of Richard Hurd and William Mason, Cambridge, 1932, p. 122; Letters of Laurence Sterne, ed. Curtis, Oxford, 1935, p. 440; R. Blunt's *Mrs. Montagu*, London, 1923, vol. 1, pp. 196, 202, 205.)

ciety of arts and sciences, and which they have found to stand the trial. He married the heiress of one Gregor, who had been steward to sir William Morrice. The house at Holliport was Gregor's, and was gothicized by him. In it are two excellent heads, though a little damaged, most indubitably of Holbein in his most delicate manner; they are an elderly man and woman. Near sir Thomas Reeves's is a very old tinker house, belonging to Mr. Meake, fellow of a college in Oxford, and said to have belonged to Nel Gwynne.

Mr. Davis of Wablington Norfolk having an alehouse on his estate, the sign of the angel, painted a new sign for it himself, on one side Raphael's St. Michael, on the other Guido's.

Mr. Henry Bunbury, younger brother of sir Charles Bunbury, drew admirably and had great talents for caricatura. In 1771 he exposed at the exhibition of the royal academy a drawing called *La Cuisine de la Poste*, which was soon after engraved. In 1772 its companion the *Pont neuf* was likewise exhibited and engraved. He etched finely a few of his own pieces, and Bretherton in Bond-street, an engraver from Cambridge, did many more in 1772, which sold prodigiously. One Darly, a print seller, drew and engraved several other charged characters, but they were very poor things.

Henry Bunbury, the second Hogarth, was in 1787, appointed groom of the bedchamber to Frederic duke of York.

Lady Diana Beauclerc, eldest daughter of Charles Spencer
second

second duke of Marlborough, first married to Frederic St. John viscount Bolinbroke, and afterwards to Topham Beauclerc only son of lord Sidney Beauclerc, had an amazing genius from drawing, music, and all the arts, and the most exquisite taste. She drew caricaturas admirably and cut them out in paper like Monsr. Hubert of Geneva. She worked excellent with the needle, designed ornaments in the best antique style and painted well in crayons. In 1774 she took to modelling in wax, and did several bas reliefs of boys as finely and with more grace than the antique. In 1775 she did a great many most charming drawings of children in sut water, tinging the faces with carmine; nothing could be superior to them.

Margaret Smith wife of sir Charles Bingham of Castlebar in Ireland, had almost as wonderful a genius for copying in water-colours. She had been used to paint in crayons, but having never seen any good pictures, did very ill, till in 1773 I lent her all my finest miniatures and enamels; she copied them and improved with such rapidity that in five months she executed above 40, some of which were at least equal to the originals. Her eye was so exact that she copied equally well Guido, Vandyck, Hollar, Zincke, Isaac and Peter Oliver, and never missed the true colouring. In 1775 she copied superiorly lord Montacute's fine picture of the three Browns by Isaac Oliver, and copied from the print in Crozat's collection the Gamesters of Michael Angelo Caravaggio, and adapted the colours as well as the original.

She

She did a few from the life, pretty like, but not quite well drawn, though she drew so very correctly from the works of other painters. Unluckily she had a desire to have a collection of famous persons, and thence copied a vast number of very bad pictures, and copied them so exactly that she never made them better. She modelled some figures in wax, very well after prints, but had none of the taste and invention of lady Di Beauclerc.

March 10, 1787. Saw again lady Lucan's collection of miniatures, all painted by herself; there are 356, besides those she has given away. I have four by her. She showed me a capital head by Hoskins, one of the finest of his works, of Algernon Percy earl of Northumberland, lord admiral. It is a large oval miniature. On the back is a very fine landscape in enamel from Paul Brill—I suppose by Peter Bordier; brother-in-law of Petitot. This valuable piece belongs to Charlotte countess dowager of Aylesford, daughter of Charles duke of Somerset, who married the daughter and heiress of Josceline earl of Northumberland.

Lavinia Bingham countess Spencer, daughter of the celebrated copyist lady Lucan, drew only in bister, and was happy in expression, but for some time very incorrect in drawing, but improved much and succeeded particularly in the characters of children. Several prints have been engraved from her designs, which were taken from her own children.

Lady Frances Scot, only sister of the duke of Buccleugh, and
daughter

daughter of the earl of Dalkeith by lady Caroline Campbell baroness Greenwich, draws, paints, and writes verses.

Miss Hartley,⁵ daughter of Dr. [David] Hartley, etches, and draws landscapes in a very good taste.

The reverend Mr. Gilpin, author of the life of his ancestor, has written in an excellent style his travels in different parts of England in 3 thick volumes, and has drawn views, in a still better style, of most of the places he mentions.

Mrs. Delany, born Granville, married to Mr. Pendarvis, and then to Dean Delany, painted in oil and crayons, worked finely; executed 500 plants in paper mosaic, which she invented at near 80; and which she taught to Miss Jennings of Shiplake. A few of Mrs. Delany's letters to Dr. Swift are published with his. In 1785 on the death of her friend the duchess of Portland, the king gave Mrs. Delany a pension of 300 *l.* a year and a house at Windsor. She died in 1788, aged 88.

Mrs. Damer, daughter of general Conway, modelled admirably in wax and terracotta; carved busts in marble, understood and wrote Latin excellently.

[In] 1780 Mrs. Damer began to model in terra cotta (she had often executed portraits in wax in the manner of Gosset) and did a shock dog as large as life in the most masterly manner. She then performed very like busts of Georgi[a]na duchess of Devonshire,

5. Mary Hartley, sister of David Hartley the younger (see Dict. Nat. Biog.), befriended sir Thomas Lawrence at Bath. (Whitley, vol. 2, pp. 329-333.)

Devonshire, of Miss Caroline Campbell daughter of her uncle lord William, of lady Melbourne, and a sweet head, as Mercury, of lady Melbourn's young son. In 1781 she began busts in marble from a few instructions by Bacon, as she had had before from Ceracchi, who was so charmed with her talents and gracefull figure, that he desired leave to do a statue of her, which he performed in terra cotta as large as life, representing her as the Muse of Sculpture, holding a cumbent figure of the Thames, like the antique one of the Nile. Her father general Conway bought the statue.

The mask or head of the Thame, designed and modelled by Mrs. Damer, and carved by her own hand in stone, was placed on one of the keystones of the new bridge at Henley, in April 1785. Its companion the Isis, is to be placed on the other side of the center arch as soon as she has finished it. The models in terra were exhibited at the royal academy in May 1785, with a small head of a boy as a young Paris, son of Rossi the dancer; and two kittens, all in terra cotta by Mrs. Damer.

[1787-1788.]

The British Phoenix.

To the Honourable Mrs. Damer,

Upon seeing the Heads of the Thames and Isis, done by her on the Key Stones of the Centre Arch of Henley Bridge.

'Tis said one Phoenix, and but one, appears

Within

Within a circle of five hundred years:
 Far in Arabia's wilds the bird, confin'd,
 But for its ashes, might have 'scap'd mankind.
 Nature of such a partial boon asham'd,
 For other climes this rarity has fram'd.
 Our Phoenix, now in sculptor's form we trace—
 May Thames and Isis grateful own her face.
 For long as Isis shall with ambient wave
 The classic walls of fair Oxonia lave:
 Long as together both, in ampler tide,
 Shall add fresh glories to Augusta's pride,
 And on expanded bosom waft from far,
 The fruits of commerce, or the spoils of war,
 So long, to late posterity's survey,
 Shall Henley's arch the featur'd pair display,
 Transmitting thus the lovely sculptor's powers,
 Who caught this art from Greece, and fix'd it ours!

1794. Mrs. Damer having sent her statue of the king to sir Ashton Lever's museum before the crown was finished, was one morning modelling the cap from a piece of red velvet. Lord Derby (violent in opposition) and Miss Farren the actress came in: He said ironically to Mrs. Damer "So I see even you are making the red cap of Liberty!" "Yes, said Miss Farren admirably, but your lordship will observe that it is within the limits of the crown."

Mrs. Boyle Walsingham, second daughter of sir Charles Hanbury Williams, painted in oil.

Lady

Lady Anna Maria Stanhope countess of Lincoln, designed very prettily.

Miss Danby⁶ wife of col. Harcourt drew landscapes finely in chiaroscuro.

The reverend Mr. W. Mason, the poet, author of the *English Garden*, &c., in the year 1782 painted for his friend George Simon earl of Harcourt an altar piece for the church of Nuneham in Oxfordshire, where the earl's seat is. It is the story of the Good Samaritan, and is well designed and well coloured; though there are faults in the drawing of the wounded man, and a want of expression in both figures; but the landscape is excellently conceived and disposed, and the picture is a great curiosity being not only the first, but the only performance of Mr. Mason in oil.

Lady viscountess Malden painted finely in miniature, i.e. copied. She went to Rome in 1791, and improved there greatly, and made some extraordinary copies from the best masters, particularly one of a musician from Dominichino. She returned in 1792.

Agnes, second daughter of Robert Berrie, painted excellently small figures in water-colours of her own design, and made a large copy in the same of the death of cardinal Wolsey by Mr. William Lock junior. It was scarce inferior to the original

6. Mary Danby (1750-1833), "a woman of warm temper and small reserve," widow of Thomas Lockhart, married col. hon. William Harcourt in 1778. (G. E. C.'s *Complete Peerage*, vol. 6, p. 302; *Farington's Diary*, vol. 8, p. 68.)

nal in oil, and is the most capital piece of water-colours I ever saw: it is at Strawberry hill.

1786.

Mrs. Hastings and lady Archer appear to be mutually attached: a very natural connection: Mr. Immoff was a painter; and her ladyship may exclaim, with the Italian artist, "I am a painter too!"⁷

The poetry, paintings, novels, singing and playing of several young women, though cried up, may properly be called, *Miss-doings*.

7. "Son pittore anch'io" is the remark attributed on slight authority to Correggio as he stood before Raphael's St. Cecilia. The wife of Warren Hastings, who had been married to baron von Imhoff (called by Walpole "Fabius Pictor"), and the widow of the second baron Archer are mentioned in Walpole's letters.

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